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ART DIGEST

#14

THE NEWS AND OPINION OF THE ART WORLD



Venus:

J. B. C. Corot

Lent by Jacob Goldschmidt to
the "Classic in the Nude" Exhibi-
tion in New York. See Page 5.

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Logic Takes a Holiday

FREQUENTLY we humans work so strenuously at being serious that we are apt to furnish just the right ridiculous note to bring a laugh and save the situation.

Such appears to have been the unkind fate of the earnest "leftists" who "made the *Times*" with a sophomoric telegram implying that the director of the Corcoran Gallery has Fascist tendencies—because of his "refusal to hang" Peter Blume's *Eternal City* in the Corcoran Biennial. Nine artists, two critics, and an art dealer sent the following telegram to the Corcoran Gallery (and the newspapers):

"Inasmuch as American art critics have treated this painting as a work of major importance, its rejection by your gallery for purely artistic reasons seems strange indeed. We have reluctantly been forced to conclude that in this case you have allowed your artistic judgment to be prejudiced by the theme of the painting, which is anti-Fascist in character. The abhorrence of Italian Fascism expressed in Peter Blume's picture is typical of the attitude of the overwhelming majority of the American people and we believe your refusal to hang such an important picture is so dangerously akin to the treatment of art in Fascist countries as to be fraught with grave implications disturbing not only to American artists but to all American people."

Burp!

Signatories to this telegraphic "manifesto" were Paul Burdin, Stuart Davis, Arthur Emptage, Hugo Gellert, Carl Holty, Rockwell Kent, Yasuo Kuniyoshi, Lynd Ward, Max Weber, Robert M. Coates (critic of *The New Yorker*), Jerome Klein (critic of *The New York Post*), and Julien Levy, dealer.

All thinking Americans abhor Mussolini's Fascism, Hitler's Nazism, Stalin's bloody Communism, but what has that to do with Peter Blume and the Corcoran Biennial?

Neither Director Minnigerode nor the Corcoran Gallery had anything to do with rejecting the shop-worn *Eternal City*. A competent jury was appointed to take over that task (and that is democracy). Out of 2,004 entries, 1,877 were rejected by these "pro-Fascist" jurors, and yet only Blume was singled out for the role of martyr. Did somebody say something about "allowing your artistic judgment to be prejudiced by the theme of the painting?"

Logic having been shelved, let's look behind the protest. Somewhere may lie a feeling of exasperation because social protest has been taking a terrific beating at recent national annuals—that its race is run, that artists are finding it increasingly hard to hide behind the skirts of prevalent fads in subject matter. Only three social protest pictures entered the Corcoran this year—and those on artistic merit alone—Manuel Tolegan's *Martial Law*, Jack Markow's *The Dispossessed* and Joseph Hirsch's *Landscape with Teargas*. May be publicity was needed to limelight the fact that *Eternal City* is on exhibition in a Washington bookshop.

The picture (reproduced in THE ART DIGEST, Dec. 15, 1937), representing four years of laborious miniature painting, shows a satiric panorama of the Roman Forum dominated by a bilious-green caricature of Mussolini. Some critics may have "treated this painting as a work of major impor-

tance," but to this writer Leila Mechlin of the Washington *Star* did the best job of evaluating when she wrote: "As a vivid protest against Fascism there is much to be said of the work, but as a contribution to art it has no more value than the chromos of the middle of the last century."

To one who detests with equal virulence the yapping of the parlor-pinks and the blubbering of the Bundists, the painting rings as falsely as does the telegram. This year's Biennial is excellent, and the Blume would have added nothing to the sum of its parts.

Methinks, my friends, you protest too easily.

That European "Touch"

LET'S have a whiff of the bilge that American newspapers spray about with carefree abandon as they help sell foreign portrait painters to artistically illiterate Americans.

Chapter I (wherein England's Dorothy Vicaji meets the "right people" in Palm Beach)—Said a special Palm Beach dispatch to the New York *Sun* March 2: "Mrs. Alexander A. McKay gave a tea yesterday at La Casita in honor of her guests, Miss Dorothy Vicaji of London, English portrait painter, and Mr. and Mrs. Julius Meyer of New York. . . ."

Chapter II (wherein England's Dorothy Vicaji paints the current glamour girl of Cafe Society)—Said a feature writer in the New York *World-Telegram* on April 4: "Miss Brenda Diana Duff Frazier today permitted a small segment of the press to move in on her at the Hotel Pierre and witness the manner in which she poses for her portrait. Miss Frazier, who has something over \$4,000,000, often can be quite distressed about the presence of reporters. But today standing beside her full-length portrait being finished by Miss Dorothy Vicaji, the debutante just smiled and flounced around a little and proved herself agreeable. Miss Vicaji has painted royalty, statesmen, and the socially-elect of two continents."

Chapter III (wherein France's Jean Gabriel Domergue arrives in New York for an exhibition, searches for any commissions that England's Simon Elwes has missed, and, with little originality, praises American womanhood)—Wrote Douglas Gilbert, *World-Telegram* staff writer: "Along Fifth or Park . . . the passing blondes already have exhausted his 'c'est magnifiques,' and the brunettes have driven him to 'incroyable!' He said, 'I have never seen such women—long legs, eager, fretting, spirited, like race horses at the post—that is what your women are like.'"

Chapter IV (wherein the editor recalls Barrie's great play *Dear Brutus*)—Said THE ART DIGEST (or wished it could): "American portrait painters announced today that they were casting aside traditional differences and organizing a great exhibition of American portraiture to be held in New York concurrently with the World's Fair. It is expected that the initial success of this show will make it an annual feature on the calendar of American national shows."

Gotham Prepares

THE "Colossus of the East" bestirs itself from habitual ennui as the excitement of the approaching New York World's Fair stimulates the jaded appetites of Metropolitan art lovers. The Fair dominates conversation from Greenwich Village to 57th Street.

The multi-juried exhibition of contemporary American art has been selected and the public awaits the official announcement of "who got in" (a surprising number of America's most famous artists missed the boat). The Art Associates, Inc., is assembling an imposing array of old masters from Europe and America. Finishing touches are being put on mural and sculptural decorations.

All this will be seen at the Fair Grounds, erstwhile Flush-
[Please turn to page 15]

PAINTINGS & WATERCOLORS

by

JONGKIND

APRIL 17 - MAY 13

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DICKINSON
Georgette Passedoit Gallery
121 E. 57 thru April 29

ANIMAL SCULPTURE

CLAY CLUB GALLERY
4 West 8th Street
New York City

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THE READERS COMMENT

Draw Your Own Conclusion

Sir: I've just read with much feeling your editorial on art appreciation. Three years ago I sensed the spread of that appreciation in a state even as remote as West Virginia. With the help of another art enthusiast, I arranged rotating exhibitions of painting from New York's 57th Street, as well as selections from the studios of well-known contemporary painters.

We received adequate newspaper support and the co-operation of local art lovers. Our exhibitions were well attended, and we worked faithfully to sell, not from commercial ambitions of our own, but simply to make the thing carry itself as a civic enterprise. We kept it up at a loss to ourselves for two years. In that time we sold four paintings.

A month after we closed up a man appeared from New York with a carload of "Old Masters" and vague references, but with "high pressure" sales talk about their "investment value." In two weeks he sold eight. One woman was so impressed she sold securities to buy a so-called Gainsborough. They were unquestionably all fakes.

I leave you to draw your own conclusions.
—SARA H. GRAVATT, West Virginia.

Rectifying an Error

Sir: In listing the artists who had three or more "papers" invited to the Chicago International Watercolor Show you erred in omitting Page Cary from the list. The three works listed under her name were all invited.

M. GLADYS MULLER, Pennsylvania.

In Defense of Barclay Street

Sir: I am not acquainted with Mr. Boswell and I don't give a damn, but I do care about the homely little figurines he brands of Barclay Street. I must come with a flaming sword to their defense.

Who buys these ugly gilded statues? People that have visions of miracles, people that have dreams. Nowadays there are too many Peyton Boswells, stripping every illusion to the soulless matter. . . .

Sordid are the huts in the back-country of Brazil, but there are many figurines and pictures of the Madonna. Peyton Boswell would not call them beautiful, but the people look at them and hear the voices of angels and the rustle of their wings. Humble lives are transformed with visions of beauty. All clay is ugly, whether moulded by W. P. A. workers or theological craftsmen. More horrible than clay, however, are pagans going about tearing the saints from their niches. Decidedly, I would say, the first step is not to air out Barclay Street, but rather to find a few dreams for ourselves to illuminate our hearts and lift our lives out of the dust.

—E. M. HANNUM, Mural Designer, New York

Ed.—Criticism of Barclay Street is a question of aesthetic beauty, not of religion, and was never meant as such. The editor also has faith, dreams and, sometimes, visions.

Perpetuating a Myth

Sir: By the way, why perpetuate the myth that Cézanne was clumsy? None of the movements which used him for a spring board has produced a painter anywhere near him in vision and ability.

—ARTHUR MILLER, Los Angeles Times

Frank F. Caspers, Business Manager, Joseph Luyber, Circulation Manager, Esther G. Jethro.

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April 10 - 22

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CERAMIC SCULPTURE

RUTH RANDALL

OIL PAINTINGS

MARION ZIMMER

April 10 - 22

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Classics of the Nude In Brilliant Display

IN SHARP CONTRAST to the art of other civilizations, that of Europe has soared to some of its highest flights in expression through the medium of the nude human form. China sought her soul in vast mountainous landscapes, the Nearer East in the myriad forms of delicate tracery, Pre-Columbian America in a ponderous geometry of symbolism.

Europe, on the other hand, found its soul as often in the Nude. It found power, grace, beauty, movement in the nude. European artists have seen it as a scientific marvel, in the study of anatomy; as a symphony of color as illusive as the sunset, in the light that plays over luminous flesh; as a temple of all the emotions that make the world revolve. With the rigorous assiduity of a Chinese artist painting and repainting a bamboo stalk, Europe's artists have painted and repainted the nude and they have made life class the basis of all art teaching.

"Classics of the Nude," an exhibition of thirty paintings and drawings from Pollaiuolo to Picasso on view at the Knoedler Galleries, New York, touches on some of the heights Europe's artists achieved through the medium of this inexhaustible subject. The loan show, one of the most brilliant of any recent Knoedler exhibitions, is on view through the month with an admission charge of 50 cents as the annual Knoedler benefit for the Lisa Day Nursery.

From Venuses to Bathers, the exhibition traverses idealism, realism, eroticism, intellectualism, and most of the moods and emotions of artists of four centuries. Titian and Tintoretto, Poussin and Watteau; Cézanne, Millet, Courbet, Corot, Luini, Prud'hon, Renoir,



Nymph Reposing: LUCAS CRANACH. Lent by Robert Lehman

Degas, Dossi, Henner, Gauguin, Jorg Pencz, Picasso, Dürer, Girodet, Louis de Boulogne, Cranach, Boucher, Gericault, Veronese—each represented with a painting or drawing of a nude in which they have achieved a peak in performance.

From the early period is a drawing of naked fighting men, expressive in their savagery by reason of the anatomical dynamism that their creator Pollaiuolo has endowed them. Another drawing of *Adam and Eve* by Dürer, as scientifically accurate, is filled with stilled power.

Among the paintings there is a Titian *Lady*

at the Mirror, lent by Samuel Kress, that glows with an eternal quiet fire in the painting of the luminous, self-lit flesh. A tiny Lucas Cranach, harking back to the Middle Ages when dogma overrode art and the nude had no meaning, depicts a nude reclining in a landscape, pathetically realistic as she emerges into a consciousness of her newly-realized powers, powers that transcend landscape setting.

Two Tintoretos, one lent by the Chicago Art Institute and another by Richard Goetz, show the nude in another role, as the animator of the whole picture, protagonists in a drama of pigments. The action in these two paintings, *Venus and Mars* and *Lucretia and Tarquinius*, is echoed strangely in the adjoining room in the forms that actuate two Cézanne landscapes, one with a group of *Bathers*, the other a scene of *Bacchanale*.

Dominating a whole roomful of the earlier nudes is an extravaganza and a successful one by Veronese, his *Venus at Her Toilet*. The huge canvas, filled with luscious drapery and furniture is dominated by the ponderous, firm-fleshed torso of the goddess, a symphony in one movement with lightning flashes of reds and pinks darting over the flesh in full joy of living. Opposite this canvas is a calm, cadenced Poussin landscape, loaned by Cleveland, which affords serene respite from the heightening drama of so many nudes.

Among the later works a tiny Watteau *Study of a Nude Woman*, lent by Samuel Kress, hangs amid innumerable other and larger pictures and attests to the genius of real art. In less than a square foot of canvas, it dominates all others as one of the most completely realized pictures in the show. The nude woman lives as one actually present in the show, and living to her is enough. Beside the Watteau, a Boucher canvas pales out to a mere picture, pleasant for its own sake

[Please turn to page 291]

Study of a Nude Woman: WATTEAU. Lent by Samuel H. Kress





*Les Patineurs: JOHANN-BARTHOLD JONGKIND
His Broken Color Preceded Pissarro by 15 Years*

Jongkind, Precursor of Impressionism, Emerges

IN THE OPINION of many of his contemporaries in France, especially the advance guard of Impressionism, Johann-BARTHOLD Jongkind was Holland's greatest 19th century painter—though his fame since has remained dormant with the rush of art history and the focusing of attention on other "revived" artists. This month, until May 13, an exhibition of Jongkind's work at the Carroll Carstairs Gallery provides America with its first comprehensive glimpse of the art of this forerunner of Impressionism, and is stimulating a keen re-awakening of appreciation for the forgotten artist.

Jongkind was born near Rotterdam in 1819 and lived most of his life in France where he died in 1891. During the forty years of his residence in adopted France, he managed to return early every year for a visit to Holland. Dividing his painting between the two countries, he endeavored in each place to capture the capricious effects of light.

In an intuitive way, Jongkind managed to imprison this light in his oils and especially in his dazzling watercolors. Boudin, Monet, Manet and the other Impressionists were quick to credit Jongkind with opening the door through which they entered to explore the wide possibilities of Impressionism. The brothers Goncourt were particularly appreciative of Jongkind's work and they spread his name throughout the artistic circles of France, but the wider public failed to respond to this discernment and Jongkind has been all but forgotten these many years since.

There was nothing in his life to provide a dramatic episode upon which the public could easily attach "human interest," and Jongkind himself had little care for fame. His thirty years of continual drinking was a source of despair to fellow artists who admired his work.

"He was gruff, he got drunk, he had an escape complex and a persecution mania; but, in spite of all, he remained rather childlike and naïve," writes his biographer, Claude Roger-Marx. "His happiness was due to constant communication with nature. In his albums he kept a marvelous 'journal' in which the only important roles are played by the wind, the snow and the sun. This objectivity of outlook is the secret of his greatness.

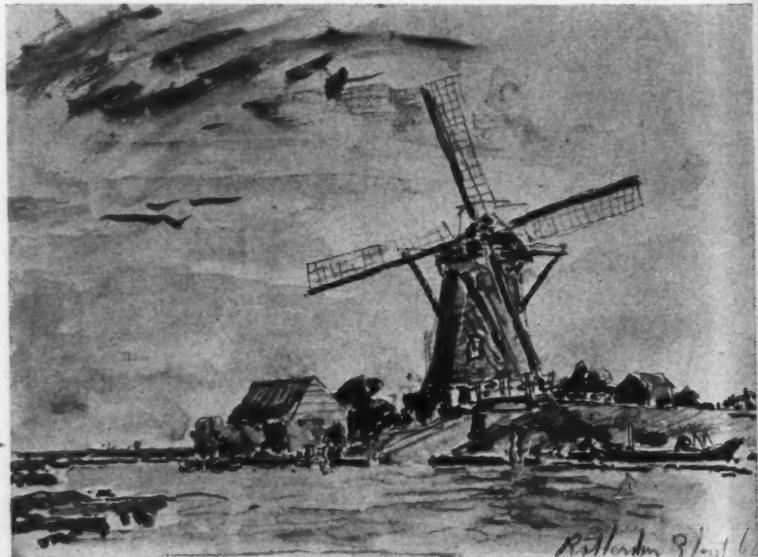
"He was a crusader without intending to be. The years, far from diminishing his forces, freed him from restraint; his rebellious spirit

was never more vital than at the time of his maturity and old age: the world grew younger beneath his brush. Devoid of all ambition and all vanity this simple man lived in his studio with pigeons fluttering about his easel."

The paintings on view in the present show cover nearly the full span of Jongkind's life. The twenty oils and as many watercolors show the growth of a command of light in the ephemeral aspects of the atmosphere and, at the same time, a remarkable direct and controlled method of expression. In the watercolors it reaches a form of stenography—that of a born draftsman—which remains vivid and intensely alive as it recreates a fleeting sunlit scene. In his last works Jongkind uses the technique of division of tones into half tones, keeping his color at high intensity, and it was this quality in his work that influenced the beginning of Impressionism.

In the past three decades there have been only three exhibitions of Jongkind's work: in Paris at the Petit Gallery in 1921; in Amsterdam at the Rijksmuseum in 1930; and in London, two years ago at the Tooth Gallery.

Moulin à Rotterdam: JOHANN-BARTHOLD JONGKIND (Watercolor)



Pittsburgh's Own

JOHN KANE, the late laborer-painter whose fame as an American primitive is steadily increasing, is now represented in the permanent collection of the Carnegie Institute in Pittsburgh, the city so often the subject of the humble painter's canvases. This accession, made possible through a gift by George D. Thompson, brings to Carnegie Kane's *Turtle Creek Valley, Number One*, a work that was included in the Institute's 1936 Kane memorial exhibition.

Painted on pressed board, the picture is dated about 1930 and depicts an area of landscape that the artist rendered in many of his oils. In a small painting space, 25 by 19 inches, Kane depicted an expansive valley and the bustle of railroad yards adjacent to the industrial city of Pittsburgh, achieving, as he so often did, a strange mixture of rural and industrial life.

In his autobiography, *Sky Hooks*, Kane explains his fascination with his native city as subject matter. "The city," wrote Kane, "is my own. I have worked on all parts of it, in building the blast furnaces and then in the mills and in paving the tracks that brought the first street cars. . . . The filtration plant, the bridges that span the river, all these are my own. Why shouldn't I want to set them down when they are, to some extent, children of my labors and when I see them always in the light of beauty. And when I see Pittsburgh I see it with my recollections as well as the way it now looks. And so I see it both the way God made it and as man changed it."

Kane's part in the changing of Pittsburgh was that of a laborer, but of a laborer sensitive to the larger significance of the projects he, in his minor capacity, helped complete. He was primarily a manual worker until 1927, when his painting *Scene from the Scottish Highlands* was admitted to the Carnegie International. His career as an artist later received telling impetus from the admission of his works to the International by the juries of 1928, 1929 and 1930. This was followed by the Institute's direct invitations to exhibit in the 1931, 1933 and 1934 Internationals. Kane died before the opening of the 1934 show.

His life story was described by Frank Crowninshield as "a human document which possesses the charm, the dignity of complete simplicity; a portrait, life size, of a heroic and, somehow, Biblical figure."



Bacino di San Marco: CANALETTO. A Brilliant Rendition of Myriad Details

Boston's New Treasure—Venice as Canaletto Saw It 200 Years Ago

BESIDES CRATES OF GOLD, ships continue to bring to America European wealth in the form of artistic manifestations of that continent's cultural heritage. Among the latest imports is a Canaletto view of Venice which ranks in quality with the outstanding examples hanging in Windsor Castle and London's National Gallery. Coming to the Boston Museum of Fine Arts from the Castle Howard, Yorkshire, England, the new canvas, called *Bacino di San Marco*, is a brilliant rendition in which myriad details bring an expansive vista to life without loss of unity. A remarkable luminosity pervades the canvas and over all is the silvery light characteristic of fall and winter in Venice.

The Bacino itself is busy with a great variety of craft—gondolas and sandolos peculiar to Venice and larger vessels whose flags at-

test to voyages from Greece and far away Great Britain. Sunlight and cloud shadows are used with skill to secure emphasis in the design. The figures in the boats and the accurate painting of the architecture demonstrate Canaletto's powers of observation and his technical skill.

Bordering the Bacino on the left is the Riva degli Schiavoni, known to all American Express patrons, whence the eye sweeps around toward the island of Sant'Elena in the distance. Cutting the picture area is the old mint with the domes and the campanile of St. Mark's behind it. Next along the water front is the library built by Sansovino, the two columns marking the entrance to the Piazzetta, and the facade of the Doge's palace. On the right is seen the Island of S. Giorgio with the Church and campanile built by Pal-

adio. Next to it is the monastery and further to the right is the Giudecca and the Church of S. Giovanni Battista now destroyed. Between the two churches in the distance is the Convento dei Certosini on its island, and in the far distance is the Lido, present day playground of royalty and title-buying Americans.

As is the case with Canaletto's works, it is difficult to date the new Boston picture exactly, but a study of the architecture reveals that the Church of the Pietà which Massari began to build in 1745 does not appear. Stylistically *Bacino di San Marco* is more developed than works the artist executed in 1726; and his tendency toward calligraphic handling foreshadows methods that mark his work after he went to England in 1746. The canvas, therefore, can be dated about 1740.

Citizen or Artist?

GEORGE GROSZ's retirement from the field of social satire and his devotion now to "pure" painting has drawn critical fire from Elizabeth McCausland, art editor of the Springfield (Mass.) *Union and Republican*. Miss McCausland tells of her disappointment with the new Grosz pictures and asks, "Shall the artist concern himself with only his art or shall he take part in the wider life of a citizen?" Her review presents the case for the left wing, for "the wider life."

The fact that the United States—"the asylum of the oppressed of the world," to quote Jefferson—has now become the last stand for artistic and other kinds of freedom puts an added duty on those artists who have come here to enjoy it, she writes. The price of freedom, says Miss McCausland, is eternal vigilance. As a model for all emigres and refugees she points to the life of Grosz's countryman, Carl Shurz who fought in Germany for freedom, came over to America for asylum and then fought for the freedom of the slaves during the Civil War. Shortly after his ar-

rival here in 1848, Schurz wrote "The struggle for freedom goes on unimpeded; outward freedom shows us which enemies have to be overcome before we gain inner freedom."

"Among many of our new Americans," writes Miss McCausland, "—the exiles and the refugees from Nazi persecution—we find the same hunger for freedom, but not the same understanding that freedom can only be maintained by alert and indefatigable civic zeal. To be sure, a man like Thomas Mann has entered into the struggle to maintain democratic liberties in the United States. But other gifted men have not felt it incumbent on themselves—once having reached the Land of Liberty—to make themselves mutually responsible for the continuance of free institutions in this country. With the world in crisis, it seems an extremely dangerous and foolhardy attitude to argue that politics has nothing to do with art, as Gropius stated at a press conference at the Museum of Modern Art last December, in the presence of the writer. Now George Grosz has similarly committed himself to a position of isolation."

"Today," concluded Miss McCausland, "one

has no confidence that Grosz knows what he is doing—except, of course, forgetting politics, because satire takes too much out of one. His art today is an extreme statement of the expressionist ideology. After the war this style flourished in Germany; its principles were boiled down to one tenet: Let the artist express his innermost emotions; that is enough. In that era, and in that oppressed country, the mood was the logical product of historical forces.

"But today we have come too far to return to the attitudes of that period. It is not enough to express one's own emotions, one must express the larger truths and enduring goals of human life. The artist must be on the side of life, not death. Otherwise, he supports those who trade in death—in short, the merchants of death, the munitions-makers, the militarists, the war-lords, the industrialists, the potential Fascists of all countries.

"It seems incredible that Grosz should have executed this about-face in his work. The conclusions are relentless, however, if the paintings in the current exhibition are all he has to offer."



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The Art Digest

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Sixty Sculptors & A Vacant Lot

"How can contemporary American sculpture be made to function culturally and decoratively in an outdoor setting?" Admission ten cents. One dime.

When the Sculptors Guild closed its outdoor exhibition devoted to the above bit of learning, last Spring, there was an item for Robert Ripley. Believe it or not, 39,000 New Yorkers, with 900,000 (and up) other places to spend a dime, went to find out.

The feat was performed without magic, without Billy Rose, without any side-show at all. A vacant lot on Park Ave. at 39th St., a high fence, a ticket booth—and sculpture—did it. And currently, for the next two months the sixty American sculptors who in two shows have drawn attendance totaling 100,000, are holding their Second Annual Outdoor Sculpture show. Admission 10 cents. Catalogue 25 cents. Empty lot, cor. Park Ave., 39th Street.

The Sculptors Guild expects this year its largest audience, in view of the influx of world's fair visitors, and hopes to break all existing attendance records in New York art shows. In anticipation of the event, each of the artist members has been hard at work in his studio for several months, modeling, chiseling, polishing, hammering away on clay, plaster, stone, wood and other materials in order to ready his quota of two exhibits.

The vacant lot, provided by the art-minded administration of the City of New York, has been landscaped with a profuse display of rhododendrons and gravel walks.

This year's exhibits cover the same wide range of size, subject matter and material that drew last year's crowds. One of the most striking among the works is a hammered copper relief by Saul Baizerman done in the technique the artist has been recently employing. The huge panel, undulating with emerging nude female forms and gleaming under the sunlight with the warmth of hammered copper surface seems ideal as an outdoor piece providing it is protected from gathering a patina. William Zorach is represented by a plaster group, *The Embrace*, which, in contrast to the melting sensuality of Rodin's famous version, interprets the love between man and woman as an energizing and dignified force.

An essay on movement, a nude plaster titled *Cadence*, is another large piece, contributed by John Hovannes. The nude figure steps along in paced time, deep-chested and upright, her movements echoed in the full clear modeling of her limbs and torso. Concetta Scaravaglione has sent a *Mother and Child* group which won the Widener medal; Sonia Gordon Brown is represented by a marble *Figure* of a nude girl over whose crystalline form the strong sunlight plays luminous harmonies. Another marble is by Jose de Creeft, *Mermaids*, in which the contrast of rough and polished surfaces are made effective. Several models for World's Fair sculptures are included.

These and many other exhibits by sixty artists, more than one hundred in all, have been distributed about amid the shrubbery and under the streaming New York Spring sun to give a tangible answer to the value of sculpture outdoors.

CAPTIONS FOR PRECEDING PAGE: Six members of the Sculptors Guild Working on Their Exhibits for Outdoor Sculpture Show. 1—Margaret Bassler Kane & Arthur. 2—Howard Cash & Seated Nude. 3—Vincent Glinsky & Awakening. 4—Jean de Marco & Modern Sphinx. 5—Concetta Scaravaglione & Seated Girl. 6—Anita Weschler & Marital Music.



St. Cecilia: DESIDERIO DA SETTIGNANO

Desiderio's Famous Relief Goes to Toledo

ONE of the most reproduced reliefs of the early Renaissance is Desiderio da Settignano's *St. Cecilia*, which for five centuries has hung in private collections in Italy and in England. Now, having been brought to America by the firm of Duveen Brothers, this famous mid-14th century sculpture has been acquired by the Toledo Museum from the collection of the Earl of Wemyss at Gosford House, Edinburgh. The purchase was made through the Edward Drummond Libbey Fund.

The new Toledo relief, which is thought to represent Cecilia, the patron saint of music, is carved on gray sandstone—pietra serena—and shows the profile bust of a woman wearing a low-necked dress and a peaked head-dress. From the back of her delicately indicated coiffure two ribbons float out in rhythmic, graceful coils. Above the figure's head is a nimbus, rendered in relief perspective. The face, carved with great skill within an extremely narrow range of plane depths, is outlined with a sharply incised profile reminiscent of the carved-gem reliefs of antiquity.

In explaining the use of pietra serena by the sculptor, Ruth and Clarence Kennedy in an article in the Museum's *Bulletin*, point out that "it responded well to his demands for a shallow relief combined with the *Stiacciato*, or engraved intaglio, with which Donatello had been experimenting for the past 30 years or more; and it was particularly ac-

ceptable to Desiderio when he was trying for impressionistic, pictorial effects of soft hair or transparent stuff."

Although Desiderio's sensitive and graceful style of working is quite different from Donatello's spirited realism, the former was much influenced by the great Renaissance pioneer. In Florence there were several of Donatello's pieces that impressed the younger man. He was impressed by Donatello's method of representing the Baptist with an open mouth, in allusion, probably, to his being a "voice crying in the wilderness." Likewise the Toledo figure is represented with an open mouth, which, if the subject is indeed St. Cecilia, could well suggest singing, in keeping with the saint's role as patron of music. This, and other Donatellesque devices, may have led to the attribution of this work to the hand of Donatello—an attribution it carried until the searching scholarship of Bode revealed it as a work by the younger, more impressionable Desiderio da Settignano.

Also just acquired by the Toledo Museum through Duveen Brothers is the "San Donato Madonna" by Luca della Robbia, a glazed terra cotta relief, kept for more than 400 years in the Della Robbia family before passing to other collections. The two treasures form one of the outstanding American art purchases in several years. In its next issue THE ART DIGEST will reproduce the Della Robbia.



*Persephone: THOMAS HART BENTON (1939)
Symbolizes the Despoliation of Land in the Midwest*

The Metamorphosis of Thomas Hart Benton

THE FIRST FIFTY YEARS have been the hardest for Thomas Benton.

As he swings into the fifty-first, this month, the Missouri artist returns to New York after a seven year, self-imposed exile from the eastern art arena to attend the opening of a comprehensive exhibition covering his career from 1908 to the present time. The elaborate show, reaching back to such un-Benton periods as when he was a Cubist and, earlier, an Impressionist, opens the new galleries of the Associated American Artists at 711 Fifth Avenue.

"I like painting today more than I ever liked it in my life," writes Benton. "For many years I was in a constantly frustrated state about it. I worked and got nowhere. In late years I have gained a kind of freedom. I don't stew around any more."

But there is more jubilee news than the fact that Benton now likes painting better than ever. He has changed—radically so—his style, technique and even subject matter. Fourteen of the forty paintings included in the current display were done in the past twelve months, and they testify to several surprising things.

Benton, the arch-apostle of the American factual scene, the pageant of America, is now painting still lifes, symbolic nudes and simple landscapes. Benton, the arch-proponent of dynamic, Greco-esque masses and broad areas of design is now engrossed in the painting of minute details. Finally, Benton, who gave not a hang for texture, is painting the luxuriant surfaces of leaves, trees, flesh, fabrics—and

he is painting them for only their "feel."

The change was heralded in the wayward *Susanna and the Elders* which shocked St. Louis. That picture, (included in the present show) compared Missouri elders to those in a passage from the Bible. The same manner is echoed in another canvas that derives from the literature of the ancients, the picture titled *Persephone*, a figure of a nude reclining in a secluded rural Missouri spot amid rich vegetation. Her privacy is about to be violated by a horny-handed old farmer, custodian of the distant plentiful fields.

The implication is despoliation of the land by the American farmer. In classic literature Persephone was the goddess of Nature and of abundance, and with this modern version of the Rape of Persephone, Benton is scoring the greed of those who cultivate the land to exhaustion, to the point of drouths, erosion and dust storms.

In actual execution, the *Persephone* is comprised of a number of amazingly complete pictures. There are several areas that are in themselves complete still lifes and tiny landscapes, and yet each of these are united into a complicated, subtle design dominated by the carefully painted nude.

Subtlety is the keynote to Benton's new manner. His color, creating an actual light through the entire area of his canvases, is used to give a complete sculptural life to each of the many forms, to play over the new-found textures and to determine planes. It is not a flooding light but one that weaves in and about at the artist's command, creating a

strange sense of direction and meaning. Each of the new pictures is painted with oil tempera, many of them highly glossed and distinguished for their finished appearance. In his new-found certainty and delight with painting, Benton reflects self-assurance.

Each of the other new pictures, particularly *Shallow Creek*, the *Lost Penny*, and the landscape, *Noon*, partakes of the new objective realism. The tree-trunk in *Shallow Creek*, the carpet of grass in *Noon*, the damp musk odor in the *Lost Penny* have both a Dutch authenticity and an English intimacy. The old linear hardness and sculptural quality of the figures (Benton models his pictures first in clay to get the perspective) has been softened in the new work, though the drawing is still the master of Benton's color.

The evolution, whatever its reason and Thomas Craven lays it to the fact that Benton is on better terms with his environment, has wrought a wholesome set of pictures that still have the American flavor. Less strident and persistent, subtle in their arguments, they carry Benton's message with easy, engrossing orations.

The new quarters of the Associated American Artists comprise five well-equipped galleries on the mezzanine level overlooking Fifth Ave. Completely departmentalized, the change marks the organization's entrance into the field of oils, watercolors, murals and sculpture. Hitherto the association has specialized in prints and its intention now is to become a "department store of art," dealing with the art needs of everyone. One huge duplex gallery is designed for the display of murals.

Minna Citron in Newark

Newark, the city of Minna Citron's birth, is the scene of the artist's first retrospective exhibition of paintings, drawings and prints—on view at the Co-operative Gallery until April 29. The exhibition, arranged in collaboration with the Midtown Gallery of New York and encompassing the full career of this young, progressive artist, includes several of the pictures which brought Miss Citron into prominence.

Among these are *Dress Circle—Carnegie Hall*, which during the past three years has been exhibited at the Corcoran, the Cleveland, the Virginia and the Chicago museums; *Strike News*, recently shown in the large membership show at the New York Art Students League; *Chuck*, a sensitive portrait of a boy reading while the grass awaits cutting; *Beauty Culture*, one of Miss Citron's several satirical paintings of women; *The Judge*, a highlight of a powerful series; and the six paintings of *Western Gambling Houses*.

Miss Citron is now working on a 46-foot mural called *T. V. A. Power*, a commission for the Treasury Department's Section of Fine Arts for the Newport (Tenn.) Post Office.

Latitudes West of Greenwich

Discovering America has been George Schreiber's main business in the past few years and he has thus far visited forty states that lie in latitudes west of Greenwich Village to learn about his adopted country. Watercolors by Schreiber that comprise a part of his newly acquired knowledge were shown at the Denver Museum recently and are now on view until April 25 at the Lawrence Galleries, Dallas, Texas.

Schreiber does not believe in the ugliness or the beauty of his American scene, writes Donald Bear in the *Denver Post*—"only its change. Brilliance, speed, psychological directness thrust Schreiber's work into first prominence; but he can be pensive and analytical as far as emotional mood has meaning."

Bought by Nebraska

THE UNIVERSITY OF NEBRASKA has just added seven important works to its rapidly growing collection of American art, a collection that had its inception ten years ago when Mr. and Mrs. Frank M. Hall left a generous bequest to the university. The latest acquisitions for the F. M. Hall Collection are: *Roundout* by Lucille Blanch (oil), *Peggy Bacon and Metaphysics* by Alexander Brook (oil), *Sand Dunes* by Morris Kantor (oil), *Barn Reds* by Charles Sheeler (watercolor), *Laborer* by Mahonri Young (bronze), and *Elephant* by John Flanagan (stone). In addition to these, the Nebraska Art Association purchased for the university collection Paul Lewis Clemens' painting, *Ruth With Veil*.

The purchases were made from the annual exhibition formed for the university by Dwight Kirsch, its director, and Maynard Walker, head of the Walker Galleries in New York. The show contained representative examples by many leading Americans, lent from the Kraushaar, Rehn, Milch, Macbeth, Downtown, Weyhe, Harriman, Midtown and Walker galleries.

Each year since Mr. and Mrs. Hall decided to make the public the direct beneficiaries of their love of art, the university officials have made extensive purchases and by their discriminating taste built up a collection that is one of the most valuable in the Midwest. It surpasses in quality the art collections in many larger similar public institutions. In the last few years Nebraska has acquired works by such artists as William J. Glackens, Maurice Prendergast, Edward Hopper, Charles Burchfield, Heinz Warneke, John Steuart Curry and Thomas Benton. Nebraska's is an inspiring example that other American universities could study with profit—though few are blessed with patrons as wisely generous as Frank M. Hall.

Revolving Exhibitions

An opportunity for artists throughout the country to exhibit either groups (miniature solo exhibitions) or single examples in New York during the period of the World's Fair is afforded by the Studio Guild's Third National Revolving Exhibition.

The exhibition "revolves" in the sense that some of the exhibits are changed periodically; work by new exhibitors, or new work by current exhibitors, will be added every four weeks. The displays revolve from May 1 to Sept. 30, and the fee is \$1 per exhibit per week. Further details may be found in the "Where To Show" column on page 34.

Chile in His Bloodstream

David Siqueiros, Mexican muralist and a former colonel in the Spanish Republican Army, was last reported in a Mexico City jail charged with being the ringleader of a union mob that stoned the plants of three leading Mexican newspapers in an anti-Fascist demonstration. While being questioned Señor Siqueiros whipped out a revolver presented to him only last week by President Cárdenas. The Siqueiros aim was poor; he missed the judge.

Jo Cain Given Encore

Jo Cain, an instructor at the Midtown Ethical Culture School, is showing a group of his canvases at the school's New York quarters during April as a feature of its 60th anniversary celebration. Cain's oils were recently on view at the Boyer Galleries, and can now be seen at the Midtown school, 33 Central Park West, New York.



*U. S. Highway 70: PETER HURD
Impregnated with a Sense of Vast Distances*

Hurd Shows New Yorkers Miles of Ranch Land

THE CRYSTALLINE ATMOSPHERE, the blazing sunlight, flat plains and looming mountains of New Mexico transform the New York gallery of Mrs. Cornelius J. Sullivan into a panorama of the Southwest. The agency of this transformation is the accurate eye and trained brush of Peter Hurd, native born New Mexican, and one of his state's most proficient artists. His latest works—temperas, ink and wash drawings—which remain on view until April 29, are impregnated with a sense of the great distances and dwarfing proportions of nature, and with a feeling of the lonely grandeur of wide valleys marked only by the long sharp shadows of encircling mountains.

Hurd, who was born in Roswell, N. M., 35 years ago, comes, as he explains it, from the "cotton, cow and sheep belt—not the art belt" of New Mexico. The son of a sheep rancher and lawyer, Hurd won an appointment to West Point; but after two years of academy life he disregarded parental objections and turned to painting. N. C. Wyeth, founder of one of America's artist-dynasties, became his instructor, and later, his father-in-law. After

five years in Pennsylvania, native state of the Wyeths, Hurd and his wife, Henriette Wyeth, returned to New Mexico where they now live on a ranch near San Patricio.

Besides painting, the Hurds occupy themselves with polo ponies, which are featured in *Landscape with Polo Players*. A hot sun beats down on the horsemen and their mounts; their furious action is heightened in effect by the placid tranquility of the setting. This tranquility, except in the above tempera painting, is the dominating note in the rest of the landscapes. In *U. S. Highway 70* there is no movement as an unpeopled motor road emerges out of the foreground hills, sweeps across a flat valley and disappears into the range of hills that fills the background.

Several portraits bring to New York characterizations of Hurd's New Mexican neighbors. Executed in his egg tempera technique, with forms built up with finely worked cross hatching, these examples, such as his *Boy from the Plains*, have a matter-of-fact attitude and a quietness that complements the vast reaches of the "Land of the Turquoise Sky."

The Animal Kingdom

THE NEW YORK CLAY CLUB has taken on the aspect of a very quiet, very clean zoo, with all the animal exhibits immovable, being rendered in stone, bronze, wood, and other materials used by sculptors. The human figure finds no place in this show, which continues in the club's rooms until May 6; even the title *Mother and Child* refers to an animal group — one by Margaret Brassler Kane, depicting a kangaroo with its offspring.

The 45 exhibits achieve a satisfying harmony despite the variety of moods captured by the sculptors and their totally unrelated approaches, which vary from the academically conservative to the simplified modern. Paul Manship's *Owl* seems oblivious of the furious activity which characterizes *Domestic Trouble*, Anna Hyatt Huntington's bronze of

two monkeys settling a personal dispute. Walter Rotan's *Deer* seems ready to bound off at the approach of the visitor, while Cleo Hartwig's *Frog* suns himself unperturbed by all the activity around him. A cat by Norman Foster is intent upon a kill, while John Flanagan's *Monkey* appears ready for anything that might turn up. In the center of the gallery is Wheeler Williams' large Belgian shepherd *Guard Dog*, seemingly insuring the safety of such timid, playful pieces as Sascha Brastoff's *Fawn* and Elizabeth Straub's *April*, a stylized rendering of a cowering lamb.

Almost every member of the animal kingdom may be seen in other works by Laurent, Choate, Albino Cavallito, Mark Morrison, Ruth Van Loon, Henry Carey Denslow, Jose de Creeft, Albina Manca, Cornelius Van A. Chapin, Robert Russin, Ernest Rothmaler, M. C. Kelsey, Ann Weaver, Franc Epping, William Kries, George Cerny, and Sahl Swartz.



Side of the Road: HENRY BOTKIN

Critics Note Steady Advancement of Botkin

HENRY BOTKIN is a one-man exhibitor in New York for the second time this season. His watercolors were exhibited at the Carroll Carrstairs Gallery earlier in the season (reviewed in the Jan. 15 issue), and now his latest oils are on view, until April 22, at the Marie Harriman Galleries. The current show, comprising scenes of Southern life, views of actors at rest, and compositions of figures intent on painting or listening to concerts, reflect his many interests and his intimacy with practitioners of the allied arts—facilitated perhaps by his kinship with the late George Gershwin, whom he instructed in the painter's crafts.

New York critics, with one exception, welcomed the Botkin show with complimentary adjectives. For Emily Genauer of the *World-Telegram*, the Botkin display was one of the best of the week. After alluding to the improvement in the artist's work, Miss Genauer wrote that his earlier show "proved his technical proficiency, his fresh point of view, his imaginative range. The 26 new pictures now on view proclaim enormous deepening and maturing of the talent he's already disclosed. Today his paintings have an elemental strength they never had before. Composition is broader, forms are more sculpturesque, masses juxtaposed to establish a slow, ponderous, infinitely moving, and somehow sad, rhythm. At the same time textures have become more opulent, and color at once darker and subtler."

The Daumier-ish mood and paint quality noted by the *World-Telegram* critic were also mentioned by Edward Alden Jewell of the *Times*, but in a much cooler tone. "Mr. Botkin elects a somewhat low key and paints sincerely, though without marked distinction," wrote Jewell. "The surfaces have a muddied look, the result, it would seem, of fussy, indecisive brushwork. The forms are built up, though as a rule not well articulated, on the basis of an odd mosaic of strokes in various colors . . . These are like over-elaborate drawings in thinned and opaque oil."

Critics of the *Post*, *Herald Tribune* and the *Sun* all noted a marked advance in Botkin's

work. "The improvement," summed up Henry McBride of the *Sun*, "shows in the greater breadth with which the themes are stated. Mr. Botkin paints somewhat in the calligraphic style, with strokes that indicate impetuous emotion, but for all this intensity the figures are laid in with solidity and carry effectively to any distance."

Bender Gives Photographs

A group of 53 photographs by leading West Coast photographers has been presented to Museum of Modern Art by Albert M. Bender of San Francisco. Included in the group are prints by Ansel Adams, Imogen Cunningham, Henry Swift, Sidney Snaer, Brett Weston, Edward Weston and Cedric Wright. Many of the newly-acquired photographs will be placed in the museum's next exhibition, "Art in Our Time" which inaugurates the opening of its new building, May 11.

Whorf Holds Annual

THE PUBLIC'S FAVORITE and the critics' problem child appears to be the perennial role of John Whorf. He gives the former something in which it delights, and he often ignores the parental advice of the latter. He does it again this year in his show of recent watercolors on view through April 29 at the Milch Galleries, New York.

Whorf's public is a wide appreciative audience that revels in the spray of his waves, the damp of his fogs, the foliage of his North Woods. It nodded with approval last June when Harvard University conferred an honorary degree upon Whorf, solemnly designating him a Master of Art.

The New Englander's new watercolors depict the familiar subjects in his art, coastal scenes, wrecks, atmospheric views of small towns enveloped in a fog, rural Winter and Spring thaw views, crisp mornings in the North Woods, and other nostril-tingling moments all set down on paper with an amazing skill that achieves its effects by the artist's process of always adding, never subtracting.

"The virtue which attaches interest to his work," writes Royal Cortissoz in the *Herald Tribune*, "is his astonishing technical certitude." Then Cortissoz makes a point with which nearly all the critics agree: "He is not the most original practitioner on the horizon. Before the *Wreckage* you remember Winslow Homer, as you do in more than one other instance, and in the *Rapids* he seems to have taken a leaf out of Frank W. Benson's book. But only a native talent could have put forth these expert exercises in a light but difficult medium."

The astonishing technical facility has even improved in the opinion of Emily Genauer of the *World-Telegram*, "But perhaps it has left Whorf more fascinated than his audience. Today in all but a few of his watercolors there is nothing but technical fireworks. The result is extraordinarily dramatic illustration."

On the other hand, Margaret Breuning, critic on the *Journal and American*, and Henry McBride of the *Sun* felt that the new work marks a rescue of himself by the artist. He has been "precariously balancing on the edge of virtuosity in recent showings," said Miss Breuning, "but in the current one he indicates that he is in no danger of toppling into such an abyss."

The Night Train: JOHN WHORF (Watercolor)



The Art Digest

Kilkenny Cats

WHILE the International Watercolor Exhibition at the Chicago Art Institute has been hailed, generally, as a "magnificent and inspiring" success by Director Daniel Catton Rich, the awarding of the Blair prizes to Dale Nichols and Everett Shinn has created more than a mild wave of dissension among certain Chicago art groups. Both winners were reproduced in the April 1 issue of THE ART DIGEST.

Fritzi Weisenborn, critic of the Chicago *Times*, termed Nichols's *The Cold Wave* "a Christmas card" and called Shinn's *Early Morning, Paris* "an insignificant illustration." Continued this critic: "Shinn has been doing illustrations for magazines for many years. Any one of them is superior to his prize-winning picture. Nichols is a successful typographer. He designs special type for Christmas cards. A sample of his lettering is in the painting on the side of the barn. It states: 'The Woman's Tonic—Dr. Pierce's Favorite Prescription.'"

Copeland Burg, critic of the Chicago *American*, wrote: "Shinn's picture was done 38 years ago. Where has the precious thing been all these years? As to the Nichols watercolor, it looks like the top of a candy box; it is vulgar and the height of bad taste. . . . Later we intend to tell why Mr. Nichols' painting is so bad and we intend to challenge Director Rich and leading Chicago artists to defend it. We do not think one of them will dare make such an attempt."

Nichols took Burg's dare in a letter to THE ART DIGEST. Wrote the artist: "The *Cold Wave* is one of my more important works for three reasons: 1st—It is an authentic record of rural life as it exists in the Midwest during the early part of the 20th Century. 2nd—It is a protest against the ruthless exploitation of roadside sign organizations. 3rd—It represents one of my rare sallies into the field of satirical painting (must I explain and be sued?).

"Technically, (and technique, to me, is important only as a means of expressing and preserving emotion and thought) the painting is as good as I can make it at this period in my career. Since technique depends upon a perceptual and conceptional functioning of the body, I have no means of knowing whether or not I shall ever be enabled to improve upon this aspect of my work."

Sales from Corcoran Biennial

The jury's awards for the current Corcoran Biennial were confirmed most realistically by the museum's trustees when they purchased the first and second prize-winning canvases for Corcoran's permanent collection. The first prize winner, Franklin C. Watkins' *Summer Fragrance*, is a large sensitively rendered still life of flowers, while the other canvas is a figure study, *Nude*, by Robert Philipp (both reproduced in April 1 issue of ART DIGEST).

In addition to these works, three other exhibits have been sold from the show: John R. Conner's *Pottle Bearer*, Nan Watson's *Salpiglossis and Fruit* and C. Law Watkins' *Torso*.

Came the Dawn

P. Lapis Lazuli, taking time off from his frenzied sculpting on a "peace" memorial, drew the editor's attention to this terse item in *Time*: "Major Vernon Bartlett, M. P., offered a 'peace formula' to the House of Commons: 'We shall not be able to enjoy ourselves until Franco's widow tells Stalin on his deathbed that Hitler has been assassinated at Mussolini's funeral.'"

15th April, 1939



*Pilot Hailing a Whitstable Hoy: TURNER
One of the "Most Glorious Sea Pictures Ever Painted"*

Famous Harding Turner Bought by Canada

A CANVAS painted by the Englishman Turner during the first part of the 19th century returns to Empire soil with the acquisition of *Pilot Hailing a Whitstable Hoy* by the National Gallery at Ottawa from the collection of the late J. Horace Harding. The National Gallery's new possession was acquired through James St. L. O'Toole, under whose direction the Harding collection, one of the nation's most choice, is being dispersed.

Measuring 48 by 36 inches, the seascape depicts a pilot boat and several sailing vessels under a dramatic reach of sky. The water's surface, agitated by a stiff breeze, is accented with a patch of brilliant light in the

foreground of the picture. Land is seen along the horizon, studded with distant buildings, white and glittering.

Painted, according to Armstrong, between 1805 and 1810, and according to Holme, about 1812, the oil was exhibited at the Royal Academy in London in 1866 and again in 1906; the Knoedler Galleries included it in their 1914 Gainsborough-Turner show. *Pilot Hailing a Whitstable Hoy* is reproduced or mentioned in most volumes dealing with the art of Turner, Finberg included it, in his *Turner's Sketches and Drawings*, among those works he deems "beyond all question the most glorious pictures of the sea ever painted."

Seen in the Rain

A FORTNIGHT AGO the editor of THE ART DIGEST stood in a light rain and studied the present state of construction on the new National Gallery of Art, now slowly rising on the Mall in Washington. The rain helped bring to its full beauty the rose-white Tennessee marble of which the exterior walls are being built. Through the curtain of rain could be sensed the great care that must have been exercised to obtain the desired gradations of color of each individual block—beginning at the bottom with a delicate rose pink, and blending imperceptibly into nearly pure white at the top.

Designed by the late John Russell Pope, the building will be completed late in 1940, a fifteen-million-dollar gift to the nation by Andrew W. Mellon, whose death came within a week of that of his famous architect. A 20-foot model has been placed on exhibition in the main lobby of the National Museum in Washington, and the *New York Times* describes it as the largest marble building in the world, with a projected length of 785 feet, about equal to the height of the Woolworth Building.

Upwards of 800 carloads of rose-white Tennessee marble, says the *Times* dispatch, will go into the exterior walls alone. If placed in a straight line, "this would make a wall a mile long and ninety feet high." The building will provide a total of 500,000 square feet of floor space, of which 233,000 will be re-

served for exhibition purposes. In it will be publicly exhibited some of the most famous works of art in the world, collected by Mr. Mellon through the years and donated toward the end of his life to the American people as the foundation of a great national gallery, equal in importance to the famous museums of Europe.

Also progressing are plans for the projected Smithsonian Gallery of Art, the so-called "Luxembourg" which will rise across the Mall from the National Gallery and act as a "feeder" institution.

Mitchell Wins Again

Glen Mitchell was named first prize winner in the 9th Annual Art Salon of the Woman's Club in Minneapolis. Mitchell's oil, *Brown Man With Green Vest*, is a vigorous, solidly constructed study of a seated Negro. Next in line for awards in the oil division were Alexander Masley, who placed second, and Dewey Albinson, third.

First prize in watercolor went to Angelo Ryan for his *Fishing Shacks in Monterey*, with second and third honors going to Caleb Winholtz and Elizabeth Grant, respectively. In the graphic arts section Clement Haupers captured top honors with his *Two Girls*, while Clara Mairs took second award. Professor Paccard, a work by Louise Belden, was named the best sculpture in the Salon, and Warren T. Mossman was awarded second honors in this category.

The Salon remains on view until April 19th.



Red Paint Mill: JOHN SLOAN. Painted in 1915

Thirty Years of Landscape by John Sloan

AMERICAN PAINTING in 1908 was turned into a new direction by the appearance of a group of artists since grown famous—"The Eight"—founded by John Sloan, erstwhile Philadelphia newspaper artist. These men, Sloan, Luks, Glackens, Davies, Prendergast, Henri, Shinn and Lawson, adopted for themselves, in effect, a declaration of independence and threw off stifling artistic precepts that governed artists with an iron grip. They abandoned sentimentality and studio set-ups and turned to nature and contemporary life for their subjects.

The aspects of nature that held the attention of the group's founder, John Sloan, may be studied in his landscape exhibition, current until May 6, at the Kraushaar Galleries in New York. There, beginning with *Hudson from the Palisades* which was painted the year "The Eight" was founded, hang examples representing thirty years of Sloan's landscape painting. His solid nudes and pictures of life in New York are absent; when figures do appear in this show, they are only incidental to the setting.

The 1908 canvas, executed only three years after Sloan's removal to New York from Philadelphia where for 12 years he was associated with leading newspapers, is one of the few landscapes to come from his brush before he took up summer residence in Gloucester in 1914. From that date until 1918 Sloan painted many scenes typical of that old Massachusetts port, several of which are in the exhibition.

New Mexico, by 1919, beckoned Sloan and

since then he has been active for several months each year in the Santa Fé colony. Most of the exhibits in the present show are from this later period. Sloan has long been attracted to native life in the Southwest, painting in his *Rain Dance*, *Cochiti* a colorful and ritualistic ceremony that has for centuries been part of the religious life of the Indians. A primitive method of threshing existing in the most mechanized nation on earth is depicted by Sloan in his *Threshing Floor, Santa Fé*. Here Indians have corralled a number of donkeys and are driving them around and around on a layer of grain. The shimmer of light has been most effectively caught, somewhat in the manner of the impressionists, in *Riverside, Santa Fé*, one of the two exhibits executed in 1938, thirty years after his cool, grayish view of the Hudson River.

Chicago Etchers in Annual

The Chicago Society of Etchers, which counts members from all over America and from eleven foreign countries (including the late Czechoslovakia), held its annual exhibition during April in the Albert Roullier Art Galleries in Chicago. The exhibition consisted of 92 prints by as many artists, and will be reported in the next issue of *THE ART DIGEST*.

Aquarelles by Ben-Zion

The Bonestell Gallery featured, during the first fortnight of April, an exhibition of watercolors and drawings by one of New York's regular exhibitors, Ben-Zion. Small and highly stylized, the Ben-Zion works included landscapes, still lifes and portrait studies of Judiac types, many of the watercolors being drawings covered over with unblended washes of color.

Bronx Artists in Annual

The New York Botanical Garden Museum in Bronx Park, New York, is the scene, until April 23, of the 17th Annual exhibition of the Bronx Artists' Guild. A juried show, the Guild's exhibition includes varied work by members and non-members in oil, watercolor, drawing, etchings, engravings, monotypes, pastels, illustrations and sculpture.

Flights of Fancy

PLAYING THE ROLE of a prospector, the Whyte Gallery of Washington, D. C., is in its current exhibition, exploring the rich vein of fantasy in the art of America. Titled "Fantasy in American Art," the show, which continues through May 3, is made up of work by artists of the 19th century and also of examples executed by contemporary painters. The exhibits, as D. M. Whyte, the gallery's director, points out in the catalogue foreword, are all examples of "imaginative creation of the marvelous or 'unreal,' undertaken mainly for pleasure or the common need for escape, and not for religious, philosophical or political ends."

Chronologically the earliest displays are two paintings on velvet by anonymous artists of the 19th century, a Pennsylvania German *fractur* drawing, and a "wooden soldier" whirligig from Connecticut.

Bridging the gap between these works and the contemporary exhibits are excursions into fantasy by Edward Hicks, represented by his *The Peaceable Kingdom*, and Albert P. Ryder, represented by *Night and Sea*. Carrying the examples toward today are paintings by Maurice B. Prendergast, Arthur B. Davies and Louis Eilshemius, which lead, in turn, into the early Kuniyoshi *Dream* and Burchfield's 1917 *Landscape Twilight*.

Most of the artists in this Washington, D. C., show are seldom thought of as associated with flights of fancy, and their inclusion draws attention to little publicized facets of their artistic personalities. Chaim Gross is there with a wood carving called *Excelsior!*, and watercolors and oils represent Lyonel Feininger, Morris Kantor, Stuart Davis, Louis Ferstadt, Louis Guglielmi, John Graham, Louis Ferstadt, Loren MacIver, Arthur G. Dove, Elizabeth E. Poe, Milton Avery, Everett Spruce, P. J. Sullivan and William Doriani.

Right at home in the Whyte Gallery's fantasy display are two motorized mobiles by Alexander Calder.

Albin Polasek Is Honored

"When you get off the train in Prague, Czechoslovakia, and come out into the main square, the first thing you see is a large bronze statue of President Woodrow Wilson—this statue was made by Albin Polasek, head of the sculpture department at the School of the Art Institute of Chicago." In this manner the Chicago Art Institute began its announcement of the latest honor to come to Polasek.

On April 19 at a dinner at the Hotel Biltmore, New York, the National Institute of Immigrant Welfare will bestow on Polasek one of the three awards of merit made this year from the entire United States. Leifur Magnusson, president of the Institute, wrote the sculptor: "You have been named as one of three distinguished American citizens of foreign birth who has by his achievements contributed greatly and notably to American Life and sculpture. . . . This year the Institute wishes particularly to honor one of Czech birth"—the nation that stood in the path of a dictator's ambitions and is no more.

Sarah Newmeyer Writes a Play

Sarah Newmeyer, busy publicity director of the Museum of Modern Art, somehow finds time from her work to write plays. Miss Newmeyer, who was born in the South and has made a study of Stephen Collins Foster, wrote the book for *Susanna Don't You Cry*, a folk opera based on the songs of Foster, which will be produced by the newly-formed American Lyric Theatre, opening in New York May 22.

The Art Digest

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Illustrators' Annual

ALMOST like the Corcoran Biennial for its exhibitors, the Society of Illustrators' 37th Annual Exhibition has brought together at the Grand Central Galleries more than 200 exhibits by America's top-flight illustrators—artists whose work in large-circulation magazines and in advertisements exerts a powerful influence on the art tastes of the nation. Always playing to a large and critical audience, the illustrators, unlike the "gold frame artists," must meet deadlines and must work out any kind of problem set before them by publishers and advertisers.

That these contingencies do not preclude work on a high artistic and aesthetic plane is evident from the oils, watercolors, prints and drawings assembled for the Illustrator's Annual.

Given special display are 15 pen and ink and wash drawings by Charles Dana Gibson, famous for his "Gibson Girl" of another generation. These works are a spirited record of an era that knew the knee-length bathing suit, mutton sleeves and bulbous coiffures.

It is an abrupt step from this gallery of the 90's to the main room where the exhibits are paced by the tempo and tastes of 1939. Here portrait studies in oil by Ray Prohaska, Harold von Schmidt and Prueett Carter hang next to well organized figure groups by Floyd Davis, Wallace Morgan, James Schucker, Saul Tepper, Dean Cornwell, Harry Stein, Norman Rockwell, Albert Dorne, Elmore Brown, John Gannam, and others. Sleek, fashionable ladies of today charm visitors in the exhibits by McClelland Barclay, John La Gatta, Al Parker and Mario Cooper.

A sprightly overtone is added to the show by the light-veined sketches of such graphic humorists as Jaro Fabry, Peter Arno, Otto Soglow, Barbara Shermund, Gilbert Bundy, Denys Wortman, and Abner Dean. And a link with 57th Street is established by the watercolors of Addison Burbank, who is currently a one-man exhibitor at the Ferargil Galleries and by *Fast Freight*, a lithograph by Peter Helck, whose fine prints are often included in important print shows.

The Society in the catalogue explains that "unlike the gold frame artists, the men who create [America's] illustrations *must* be good—at least in the eyes of the public—every time and all the time. Like tight-rope walkers, they can't afford to slip. These men are first-class craftsmen in a most difficult field, but the art critics and the plush-carpeted galleries know them not."

Gotham Prepares

[Continued from page 3]

ing Dump—six miles from the editor's home. What of sky-reaching Manhattan, the island art center of the nation? Here there will take place a second World's Fair in art. The Metropolitan will survey 300 years of American genre painting; the Whitney will show Fair visitors its magnificent American collection; the Modern, in its new building, will review the modern movement; the National Academy will dramatize 100 years of its history; the American Academy of Arts and Letters will honor its members; the National Association of Women Painters and Sculptors will hold a huge members' show; the Morgan Library, the Frick, the Bache, the Cloisters will participate; and practically all the 109 art dealers will present carefully picked exhibits by artists they consider important in the past and present annals of art history. These are but a few highlights.

The excitement in Gotham air is not all war scare.

15th April, 1939



Gates of Morning Release: ARTHUR B. DAVIES

These Are Daviesian (Not Freudian) Dreams

A DOZEN LARGE CANVASES by Arthur B. Davies done during the eight years before his tragic and lonesome death in the mountain fastness of Italy in 1928, will be placed on view from April 17 to May 6 at the Ferargil Galleries, New York. With its emphasis upon the artist-poet's later work the show comes as a sequel to the exhibit earlier this season at the Sullivan Galleries.

It was during this last period in Davies' career that he became interested in the theory of inhalation in connection with Greek art, according to his biography in the Index of Twentieth Century Artists. "This theory ascribed the vital quality of Greek sculpture to the fact that the figures were portrayed in the action of inhaling. It is said that Davies tried to achieve this effect in his painting after that time and so strenuously practiced this theory in real life that he strained his heart permanently."

It was also during this period that Davies was spending much of his time designing tapestries and supervising their execution by the Gobelins factory in France. At least one of the paintings in the present display was done for this purpose and most of them show the influence of the artist's work in tapestry, especially those huge studies of nudes at close-up, in which the tawny colors are applied in broad generous areas.

The titles of the pictures, which some critics

have thought to derive from Davies' Celtic strain, are as lines from a mystic poetry. The *Gates of Morning Release*, *Without Touch Do Touch*, *Within a Fence of Gold*, *Inviolate Angel*, and others, are the products of a fertile, imaginative mind and soul that lived and painted in a dream world of its own creation. The only single word that can ever fully describe a painted vision by Arthur Bowen Davies is the adjective Daviesian.

1,600 Study Art in Harlem

The latest weekly report covering activities of the Harlem Community Art Center, New York, lists the amazing total of 1,593 adults and children registered in ten courses in the fine and applied arts. Approximately 100 classroom sessions are held weekly, according to Gwendolyn Bennett, director of the Federal Art Project cultural center. In the painting and drawing classes alone there are 705 students.

These cultural centers, scattered throughout the nation, comprise one of the most successful efforts of the Federal Art Project "to bring art to the masses." In Harlem the present exhibition of "industrial subject" paintings will continue through April 17, and then will be followed by a collection of work by prominent Negro artists from all sections of the country.

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*Chrysanthemums for Tea: THERESA POLLAK
Awarded First Mention at Old Dominion Annual*

Virginia Illustrates Health of Regionalism

APRIL has brought with it an unusually heavy crop of regional shows—in Wisconsin, Minnesota, Indiana, Ohio, Western New York, and Virginia. The latter show, the Virginia Artists Annual being held currently at the Virginia Museum in Richmond, may be used to illustrate the increasing quality and strength of these exhibitions by artists who "stay at home."

Serving on the two-man jury with Richard Lakey, director of the Corcoran School of Art, the editor of THE ART DIGEST had an opportunity to study the vigor of regional art first hand. The general average of the 306 works submitted by 135 artists from all sections of the Old Dominion was high. A full day of work in the museum's basement was required by the jurors (assisted by Director Thomas C. Colt, Jr., in case of a tie) to decide on the exhibits, 80 works by 68 artists.

The trend of the submissions was toward middle-of-the-road progressive art, seldom touching either of the extremes of conservatism or modernism. Showing hardly a sign of contemporary European influence, the artists of Virginia seem to have assimilated the essential lessons of modernism and applied them individually to their own needs. Subject matter was predominantly local, but the techniques were national, illustrating the fact that regionalism is principally a question of subject matter and common viewpoint. The important factor about these regional shows is the impetus they give to decentralization of art interest, and the encouragement they render the artist who is willing to fight out his battle on home ground.

There was but one canvas of social significant content submitted by the Virginians, and that was an amateur attempt that missed the boat. Southerners, like an increasing propor-

tion of American artists generally are more interested in solving aesthetic problems than lending their brushes to the class struggle. Permeating the entire exhibition is feeling of definite promise for the future—the art world can expect unusual progress in the South in the next few years, if this Virginia show is indicative of Dixie.

The Virginia Museum does not offer prizes but in their lieu has the jury recommend certain exhibits for purchase for its permanent collection. Under this system Theresa Pollak was awarded first mention for her finely textured *Chrysanthemums for Tea*. Second mention was voted to Harold Holmes Wrenn for *Haystacks—Monterey, Va.*; third, to Carson Davenport for his vigorous design of sail boats called *Chincoteague*; fourth, to Glenna Latimer for her richly colored *Still Life*.

Since too much accent in exhibitions is now on "museum pieces" and not enough on pictures for "home consumption," the jury carefully searched the exhibition for the picture they would like best to take home with them. This "Home Decoration Award" went to Edna Davis Wright for a well painted, subtly colored picture of *Willows*. First mention in prints was voted to Joseph W. Hopkins, Jr., for *Camp Meeting*. In sculpture the outstanding exhibit was judged Mary Byrd's stone carving of two very comfortably reclining *Pigs*.

Speaking of Nightmares

Though its venerable art critic, Royal Cortissoz, has confessed inability to see meaning in Salvador Dali's paintings, the New York *Herald-Tribune*'s editorial writer, stalwart Republican that he is, saw the Dali symbolism "as direct and complete as the nightmare it portrays." The New Deal, of course.

Western New York

WESTERN NEW YORK artists are holding their 6th annual exhibition at the Albright Art Gallery in Buffalo, an exhibition that, according to Lillian Davis of the Albright staff, is higher in calibre than any of the previous shows by artists of that region. More than 1,000 entries were received in the painting and graphic arts division, and nearly 100 sculptures. From these the jury—Yasuo Kuniyoshi, Walter Pach and William M. Milliken, director of the Cleveland Museum of Art—selected 125 canvases and prints and 27 sculptures for display.

The same jury bestowed the show's top honor, the James Carey Evans Memorial Prize for the best painting, on Edgar A. Batzell, Jr.'s *Fall Landscape*, and honorable mention on Albert Grotz's *Refugees*. The Menno Alexander Reeb Memorial Prize for the best sculpture was awarded to *Sequoia*, a figure carved in wood by Helen G. Woodams; second prize went to *Galatea* by Ruth E. Hoffman. The Reeb award for the best landscape went to David Pratt; for the best watercolor, to Clifford P. Westermeier; for the best print, to Hilda Altschule; and for the best drawing, to Sammie A. Abbott.

Ethel Johnt won the Patteran Purchase prize, and the Albright Gallery picked her *Belt Line*, a cleanly painted oil picturing a rustic railway line passing through a small village, for its permanent collection.

Ruth E. Hoffman's oil, *Saturday's Race*, was selected by the local Y. M. C. A. for its annual purchase prize. At the close of the show, April 17, a popular prize will be awarded.

To Coincide with the Fair

Added to the list of Eastern museums which will feature special exhibitions to coincide with the New York World's Fair is the American Academy of Arts and Letters. The Academy will, beginning May 1, present an extensive show of sculpture, painting and graphic art by living and deceased members, not only of the Academy, but also of the National Institute of Arts and Letters.

Two former members will be given special displays: Edwin Austin Abbey and Childe Hassam. Representing the former will be a large group of works in various media, loaned by Yale University. The Childe Hassam show will include, in addition to the collection of oils, watercolors and pastels he bequeathed to the Academy, a special group of Hassam etchings which Mrs. Hassam is lending.

Open free to the public, the Academy occupies quarters on Broadway between 155th and 156 Streets in New York City.

Stokes Receives Scroll

Isaac N. Phelps Stokes, who resigned this winter as president of the Art Commission of New York City after 25 years of service, was recently presented with a scroll of honor for "distinguished public service" by Mayor LaGuardia.

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The Art Digest

Indiana's Regional

INDIANA'S artists and craftsmen held their 32nd annual exhibition in the John Herron Art Institute in Indianapolis. The show's highest award, the Art Association's \$150 prize, went to Harold McWhinney for a winter landscape called *Red Barn*. McWhinney, who teaches art in Eaton, Ohio, is remembered in Indiana art circles for his 1933 prizewinner in the Hoosier Salon and for his honorable mention in the John Herron show of 1934.

This annual, which is the only competitive exhibition sponsored by the Herron Institute, drew 700 entries, which Francis Chapin and Everett Warner, the two-man jury appointed by Wilbur D. Peat, director of the museum, reduced to 206 exhibits.

The Hoosier artists drew their material from many parts of the country, but their show was richer in local color than most regional exhibitions. In one respect, however, it revealed a direct connection with a trend becoming increasingly evident in exhibitions in most parts of America: social protest and propaganda pieces are decreasing in number. Artists and craftsmen in Indiana, with few exceptions, turned their attention to aesthetic problems, producing still lifes, landscapes and figure compositions, only a few of which carried a political message.

The show's \$100 prize given annually for "a painting of special excellence" was awarded to Joe H. Cox, who only last year graduated from the John Herron Art School. His canvas, called *Viaduct*, depicts a city street scene. The Mrs. Edgar H. Evans \$75 watercolor award was taken by Edmund Schildknecht whose entry, *Their House of Straw*, features a number of pigs in a brilliantly lit barnyard. In sculpture, the \$30 top award was taken by an animal group carved from Vermont marble by Mrs. Mahlon Bayley Payne, and the \$20 second prize went to E. H. Daniels' *Stewdore*, a massive portrait bust. Honorable mentions in oil were awarded to Stanley Bielecky's *The Workmen*, Edmund Brucker's *Portrait of Bill*, and Henrik M. Mayer's *Afterglow*; in watercolor, to Carolyn G. Bradley's *Market in San Francisco*, and Robert Craig's *Black Schooner*.

A feature of the show is the \$50 Booth Tarkington award, donated by the famed ex-Hoosier writer to the artist whose exhibit receives the most votes by the show's visitors. Winner of this award will be announced later.

Art from the Southern Cross

The New York World's Fair will carry on America's "Good Neighbor" policy toward the Latin nations of this hemisphere in a special exhibition of contemporary painting, sculpture and applied arts which the United States Fair Commission will sponsor at New York's Riverside Museum, beginning May 17. The show, which will include work from Brazil, Chili, Cuba, the Dominican Republic, Guatemala, Mexico, Nicaragua and Paraguay, will continue through August 27, covering a period during which the New York World's Fair will attract large numbers.

The Riverside Museum will be closed from April 17 until the opening of the Latin-American show.

New England Landscapes
by
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Rural Scene, Wisconsin: PETER ROTIER
Awarded the Milwaukee Journal Purchase Prize

Wisconsin Artists Hold Their 26th Annual

PETER ROTIER's oil, *Rural Scene, Wisconsin*, was awarded the \$200 Milwaukee Journal Purchase prize, top honor in the 26th Annual Exhibition of Wisconsin Painters and Sculptors, current through April at the Milwaukee Art Institute. The canvas, depicting one of the state's lush harvest fields, will later be presented to a Milwaukee public school.

The annual drew 655 entries, from which a jury composed of Clarence Carter, Edgar Miller and prizewinner Peter Rotier, selected 131 exhibits and made the awards. The Art Institute gave the jurors a free hand, except in connection with the *Journal prize*, in which case the Institute's director, A. G. Pelikan,

functioned with the judges as chairman.

A self portrait by Charles Thwaites took the Art Institute medal and \$100 award, while the Institute's purchase prize of \$100 went to Gerrit Sinclair for his *Sunday Painters*. The Layton School's \$75 award was won by Forrest Flower for the oil, *White Hat*. The two \$50 watercolor honors went to Robert von Neumann for *Graveyard of Ships* and to Harold Wurl for *Hartland Farm*. Schomer Lichten took the Wisconsin Painters and Sculptors award of \$25 with his canvas *Corn Bundles*. The only sculpture prizes were two honorable mentions, accorded Allen Locke for *Kneeling Figure* and Isadore Skibba for *Shiny*

Copeland Burg Exhibits

Copeland Burg, art critic of the Chicago *American*, is exhibiting a group of his paintings at the Burpee Gallery of the Rockford (Ill.) Art Association. Briggs Dyer, director of the gallery, introduces his critic-exhibitor in this fashion: "Burg is what is known in most professions as a natural; in the same sense that Utrillo is a natural. With practically no formal training, except a few short periods under bad instructors, he has evolved an art of his own. . . . Each picture has its own unity, its own movement, its own beautiful realization of colors, richly applied. Burg knows how to use the palette-knife without getting lost in a maze of gummy smearings, and the results are canvases of great textural beauty."

Burg's *Black Boats*, exhibited last autumn in the Chicago Art Institute's American Annual, was bought by the Pennsylvania Academy out of its recent annual. At the Chicago show Burg reviewed all the exhibits except the three he had fathered, asking, with becoming modesty, a colleague in the sport department to criticize the Burgs. P. S.—They were highly approved.

Fifty Years in Boston

The Boston Society of Water Color Painters will mark its 50th anniversary with a large exhibition at the Boston Museum of Art. Opening April 18 and continuing until May 14, the show will present a retrospective survey of watercolor painting in New England during the past half century. The exhibition will include not only the work of the Society's past and present members, but also that of important non-members. Artists associated with the Boston Water Color Club will also display their work.

A feature of the show, which is being arranged by Ralph W. Gray and Frank W. Benson, will be papers by Winslow Homer, Maurice Prendergast, John Singer Sargent and George H. Hallowell.

Complementing this exhibition will be another watercolor show, arranged by the Boston Museum, consisting of works by artists not usually associated with the New England scene. Painters selected for inclusion in this group are Charles Burchfield, Adolf Dehn, Arthur Dove, Emil Ganso, Edward Hopper, Henry Keller, John Marin, Reginald Marsh, Paul Sample and Millard Sheets.

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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

THE THREE BENEFIT SHOWS now current—Nudes at Knoedler's, the Stage at Seligmann's, and Renoirs at Durand-Ruel—are making the month sparkle with good art, and are setting a pace on the eve of the World's Fair that promises to make quite a Spring season of it.

With the opening of the World's Fair and its contemporary show, the museums and art organizations in Manhattan swing into action and, judging from notices thus far received, will provide a dazzling calendar of art events for natives and visitors during the next many months. Each of the museums in the city has something special planned and even such lethargic organizations as the National Academy, the all-but-forgotten Guggenheim Non-Objective Foundation, and the American Academy of Arts and Letters are readying to show their best work to the public. The Fair's contemporary show may detonate a long-postponed explosion in the city's art circles, mainly for its omissions, and there seems a prospect of counter-revolution in the air, but we can only hint at things to come. At any rate, pressure groups in the city seem to have raised havoc.

At the moment, the calendar of exhibitions covers the full range of art styles, nationalities. Jongkind is being re-discovered at Carstairs; Tom Benton turns up with a completely changed style at the new Associated American Artists galleries; favorites like Pleissner and Whorf and Peter Hurd are being exhibited; a huge memorial show to Iacovleff is current; the veteran John Sloan and the Parisian Joan Miro are providing other shows. The art fare is truly variegated. An authentic Raphael is about to be auctioned in the New York market for the first time, at the American Art Association-Anderson Galleries, and Walter Winchell has recommended to his readers in the *Daily Mirror* that they view the Knoedler show. In a way, the two items are related: art is very much "upon the town."

Another Catalonian

One reason the Miro show is of special interest (on view until April 20 at the Pierre Matisse Gallery) is that Miro is another Catalonian and has been known as a surrealist. Also, that well known surrealist of similar background, Dali, has recently called Miro a "failure." There's a little professional jealousy there. Miro disowns the title surrealist, preferring non-conformism in his art and he believes that the garden variety of surrealism

is a literary movement anyway, unrelated to the problems of painting.

In comparison with his works of last year Miro has intensified his color and given more drama to his forms, if pure forms may be said to be dramatic. The pictures are non-representational, non-literal. The artist distorts, dissects, and edits the human anatomy, distributing it around on the canvas as on an operating table, all in the interests of a higher expressiveness. All nature to Cézanne was cubes, cones and cylinders. All painting to Miro is lines, areas, and interceptions, and on these three instruments he plays a pictorial recital in color that has its unquestioned poignancy. The sensitive and undulating lines in *Flight of Bird Over the Plain* (see p. 19) traverse the dull orange area of the canvas in a manner symbolic of flight, while the rhythmically elongated form of the wing is graceful as the pinion of a soaring spirit. Miro's is an art of symbolism, a refined, subtle, sensitive blazonry.

Pleissner's Slanting Sun

To use a distinction the photographer Rabinovitch has coined, the art of Miro places emphasis upon the pictorial, while that of another artist currently showing—Ogden M. Pleissner at Macbeth's—lays emphasis upon the pictorial. Except in the case of Mondrian's famous white circle painted on white canvas, at one extreme, and, possibly, the Pettit wash drawings of suggestive females in *Esquire* at the other extreme, all artists have both pictorial and pictorial qualities in their work. The one is the picture for its own sake the other the picture for the sake of what it represents.

A rather didactic and precious introduction to Ogden Pleissner, but his new oils of the Western landscape are highly pictorial, scenes that are immediately recognizable. The fact that in nearly every Pleissner landscape the sun is low in the Western sky slanting its rays across the horizon to broaden the shadows, indicates, however, how important a role the broader element of design plays in these pictures.

Henry McBride of the *Sun* found the suspicion growing upon himself that Pleissner is "about the best Academician that we have." "Mr. Pleissner arranges his subject matter with skill and taste, but he is never impassioned in his statements, never emotional, and hence I class him as academic. He gives you

Reaping Along Wind River: OGDEN PLEISSNER. On View at Macbeth's





*Flight of Bird Over the Plain: MIRO
On View at Pierre Matisse Gallery*

the scene admirably but leaves out the overtones. His best painting, as painting, is to be seen in the one called *Ghost Town*. Although literal and clear as representation, it comes strangely near being cubism as well."

Dickinson's Vapors

A third type of artist, closer to nature than Pleissner is Edwin Dickinson, whose second New York show is current at the Passédoit Gallery. A series of vapory oils in dusky greens, greys, and browns, with the forms barely emerging from the mistiness of the landscape scenes, make an unusually poetic show. Miss Passédoit says that Dickinson painted these landscapes in Brittany during the past season, and that it rained nearly all of the time he was there. The reason they had not been carried to a further stage that would give them tangible form is that Dickinson refuses to finish his outdoor paintings in the studio.

Quite in contrast to the large still lifes that used to hang in the academy shows (sometimes upside down), the new Dickinson pictures have a haunting, muted silence that is strangely suggestive. Technically, the paintings are done with astonishing accuracy of values.

The Iacovleff Memorial

Alexandre Iacovleff (pronounced Yahk'-ov-leff) was an amazingly versatile artist, judging from the works installed currently in the Grand Central Art Galleries. There are 225 items exhibited, a number of them loaned by collectors and museums, and especially by the Luxembourg. They cover a wide span of the late Russian's career, which was cut short at the age of 51, last year in Paris.

Malvina Hoffman gives a vivid and sympathetic picture of this artist, who was imported to rescue the Boston Museum Art School from the doldrums, and whose restless life carried him from continent to continent in search of subjects to paint and to draw.

Born in pre-Revolution St. Petersburg and educated there at the Academy of Fine Arts, the young Russian rapidly established himself as an artist of international note. From 1913 to 1917 he divided his time between Italy and Paris, and in 1917 the Czarist government sent him to Mongolia to draw the racial types. The revolution ended the commission, but Iacovleff continued on to China and through the Orient, catching with his sanguine chalk the deepest characteristics of the Asiatic people. Many of these drawings are on display in the present show and they comprise pos-

sibly the strongest phase of the exhibition. He joined the Citroen-Haardt Expedition to Africa in 1923, as staff artist, and the drawings he brought back from that venture launched an "African style" in women's fashions. The second Citroen-Haardt safari brought him through the Near and Far East. He accepted the invitation from Boston in 1931 and resigned after two years of great popularity in order to search "new means of expression and a new scale of tonal values," as Miss Hoffman writes. At the time of his sudden death he was working on these new problems "like a creature possessed."

"The nature of this late development," writes Edward Alden Jewell in the *Times*, "is highly romantic, fanciful, free, following the general tradition of the Paris modernists, though marked by a certain definite individuality. All this contrasts not a little with the characteristic work of earlier periods in Iacovleff's career, with its highly polished if often rather slick and academic draftsmanship." But the portrait drawings represent his most distinct achievement, in Jewell's opinion.

Iacovleff was certainly one of the world's most facile draftsmen. Each one of the paintings and particularly the drawings attest to this fact. And it is easy to agree with William Germain Dooley of the Boston *Transcript* that Iacovleff's talents for theatre designs should have been more widely recognized.

Comes the Counter-Revolution

One of the more startling of the one-man shows from Europe is the debut by the Parisian woman artist, Meraud Guevara (né, one of the English Guinesses), whose portrait of Edith Sitwell is in the Tate Gallery. Gertrude Stein has characterized this young artist thusly: "Paint is she." In a rather extravagant foreword by the French critic, Waldemar-George, Miss Guevara is hailed as the counter-revolution, a return to the sources of modern art. "Her art, traditional and new at the same time," is a passage from one state to another. "It is situated between the last manifestations of Cubism," continues the French writer, "the strange 'pitura-metaphysica' of Giorgio de Chirico and the living humanism that will be the dominating theme of European painting of tomorrow."

Her paintings, which Waldemar-George says go back to Clouet, Corneille de Lyon and Gothic realism, are hollow, empty forms.

[Please turn to page 34]

*Woman Ironing: IACOVLEFF
On View at Grand Central*



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THE DOWNTOWN GALLERY "NATURE - VIVE" by WILLIAM M. HARNETT (1848 - 1892) 113 West 13th Street, New York, N. Y.

JUAN GRIS

Will anyone owning paintings by this artist kindly communicate with
Mr. Douglas Cooper
114 East 52nd St., N. Y. C.
Telephone - Plaza 3-4300
Who is compiling the Catalogue Raisonné



Portrait: LOVIS CORINTH (After Hals)
Called "Germany's Cézanne"

Corinth of Germany

GERMAN ART of the 19th century, devoted mostly to sentiment and anecdote, was given impetus and a new direction by the appearance of three strongly individualistic painters, Max Liebermann, Max Slevogt and Lovis Corinth. They revolted against the anecdotal romanticism of Böcklin and the pseudo-classicism of Feuerbach and brought to German painting the sparkle and vigor of impressionism. Of the three, only Slevogt has been able to gain the approval of the Nazis; Liebermann, now dead, was barred because of his race, and Corinth has been dead since 1925.

A group of Lovis Corinth's canvases will,

beginning April 18, be on exhibition at the Westermann Galleries, New York. His work, which is related to the artistic production of his nation much as Cézanne's is to French art, reveals vigor and an intense emotionalism that is matched by the intensity of the pigment he used. Torturous pieces like his *Crucifixion* are built up with slashes of violent color, unblended and sometimes inharmonious with neighboring tones.

Flower pieces are sonorous in color and rich in texture, as are some of his smaller figure pieces in which a single figure is given prominence, being set off against a group that only partly emerges from the shifting color areas of the background.

Largest exhibit is Corinth's *Panorama of the Walchensee* painted near the artist's summer home in the Bavarian Alps. Against this same background Corinth painted the self-portrait included in the Westermann show. A large dynamic work, the canvas pictures the artist standing in brilliant sunlight, his face cast in a shadow that remains luminous through reflected light. Other portraits are those of his children and a copy after a portrait by Frans Hals.

Born in East Prussia in 1858, Lovis Corinth was five years younger than Van Gogh, with whom his name is often linked because of a similarity of emotional intensity and a fondness for strong, unblended colors. Unlike Van Gogh, Corinth enjoyed recognition in Europe during his lifetime, but like his Dutch contemporary, his recognition in America came years after his death.

64,400 See Flemish Show

Attendance at the recent Flemish show established a new high at the Worcester Museum 64,400 in eighteen days. The show is now on view at the Philadelphia Museum.

Armin Scheler Wins

THE NEW POST OFFICE nearing completion in Evanston, Illinois, will be decorated by two sculptures which Armin Scheler of New Rochelle, New York, is carving from designs which were judged best in an \$8,000 Treasury Department competition. Scheler's two works are being executed in limestone and will be prominent features of the building's facade decoration.

Depicting two boys with a letter in a panel called *The Message* and a girl and a boy with a note in another titled *The Answer*, the panel designs won out in a field of 195 contestants from all states east of the Mississippi. The jurors were Marion Walton, New York sculptor; Robert Russin, Wisconsin sculptor; and William D. Foster, consulting architect of the Procurement Division of the Treasury. Another contestant, Robert Russin of New York City, was invited, because of the merit of his entries, to submit designs for two sculptures for the lobby of the same building. The Evanston competition drew many meritorious designs, the jury singling out those by William M. McVey, Humbert Albrizio, Charles Umlauf, Lenore Thomas, Jean de Marco and Murray J. Roper, for special mention.

Memorial to Baltimore Poet

The Reese Memorial Association has just commissioned Beatrice Fenton, well-known Philadelphia sculptor, to execute an eight-foot memorial to Lizette Woodworth Reese, Baltimore poet who died in 1935. Decorating the memorial, which will be located in the Pratt Library in Baltimore, will be a bronze bas-relief symbolizing the lyric poetry of the commemorated poet and decorated, along the base, with a stanza from her works.

\$2,020.00 IN CASH PRIZES! ENTER THE DEVOE "TRAVEL" POSTER CONTEST

\$1,000.00 FIRST PRIZE

To the artist making the best poster on the subject of "Travel"—\$1,000.00. 2nd prize—\$250.00; 3rd prize—\$100.00; 4th prize—\$50.00; 5th prize—\$20.00; and 10 other prizes of \$10 each.

Also, special separate prizes of \$250.00, \$150.00 and \$100.00 are offered jointly by Western Railroad and Pullman for the three outstanding posters portraying travel by train anywhere west of and including Chicago, St. Louis, Memphis, Vicksburg and New Orleans.

OPEN TO EVERYBODY

The contest began on March 1, 1939, and will close on April 30, 1939. It is open to all amateur and professional artists in the United States.

HOW TO ENTER

Get all the facts today! Entry blanks and rules for the contest may be obtained from Devoe art dealers, or by writing to Devoe & Raynolds Company, Inc., 580 Fifth Avenue, New York City.

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DRIVE SAFELY

LAST YEAR, in Devoe's "Drive Safely" Contest, these won top prizes. Artists were Keith Shaw, New York; F. S. Brunner, Phila.; G. E. Beverley, Cambridge, Mass.

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The Devoe "Travel" Poster Contest, like the 1938 contest, is being conducted on a strictly non-commercial basis. It is not a requirement that Devoe Artists' Materials be used on posters submitted; in fact, entrants are asked not to specify brand of materials they are using.

The Third Report on the Treasury Department's Section of Fine Art

Approximately every six months THE ART DIGEST prints a complete summary of the mural and sculpture projects executed under the Treasury Department's Section of Fine Arts. The first summary, listing 186 projects from the Section's inception through Jan. 4, 1938, appeared in 1st March, 1938, issue of THE ART DIGEST; the second, listing 243 commissions completed between Jan. 5 and June 30, 1938, appeared in the July, 1938, number. Printed below is the third installment, listing 110 commissions completed between July 1, 1938 and Jan. 30, 1939. This listing was compiled through the co-operation of Edward Bruce, chief of the Section of Fine Arts, and Forbes Watson, adviser to the Section:

Alabama

Anne Goldthwaite, mural, *The Letter Box*, in Atmore P. O.

Arizona

Joe Jones, mural, *Threshing*, in Magnolia P. O.

California

Gordon K. Grant, murals, *El Gringo*, *El Indio*, *El Pescado*, in Alhambra. P. O.
Ray Strong, mural, *San Gabriel County*, in San Gabriel P. O.
Tom Lewis, mural, *Rural Landscape*, in Hayward P. O.
Clay Spohn, mural, *Fiesta Procession*, Montebello P. O.
Edith Hamlin, murals, *Spaniards Overland Trail*, *Days of the First Railroad*, Tracy P. O.
Katherine S. Works, mural, *Trek of Father Crespi*, 1777, Woodland P. O.

Colorado

Russell Sherman, mural, *Industries Around Loveland*, Loveland P. O.

Connecticut

Mildred Jerome, sculpture, *The Post*, New Milford P. O.

Delaware

J. Scott Williams, mural, *William Penn Welcomed at New Castle*, New Castle P. O.

District of Columbia

Louis Bouche, mural, *Conservation—Western Lands*, Dept. of Interior Building in Washington.
Nicolai Cikovsky, murals, *Apples*, *Desert*, *Irrigation*, *Gathering Dates*, Department of Interior in Washington.
Ernest Fiene, murals, *Placer Mining*, *Fighting Forest Fire*, *Replanting Waste Land*, *Winter Round Up*, Department of Interior in Washington.

Florida

Lucile Blanch, mural, *Occeola Holding Informal Council*, Fort Pierce P. O.

Georgia

Paul L. Gill, mural, *Products of Grady City*, Cairo P. O.
Philip Guston, mural, *Early Mail Service*, Commerce P. O.
Paul Rohland, mural, *Dogwood and Azalea*, Decatur P. O.
Arthur E. Schmals, mural, *Georgia Lumbermen Receiving Mail*, Eastman P. O.

Illinois

Frances Foy, mural, *Advent of the Pioneers*, Chicago, Chestnut St. P. S.
Peterpaul Ott, relief, *Mercury*, Chicago, Kedzie Grace P. S.
Gustaf Dalstrom, mural, *Great Indian Council*, Chicago, 1833, Chicago, Chestnut Street P. S.
Edward Millman, murals, *Early Pioneers*, *Social Consciousness*, Decatur P. O.
Mitchell Siporin, mural, *Fusion of Agriculture & Industry*, Decatur P. O.
Edgar Britton, mural, *Natural Resources of Illinois*, Decatur P. O.
Albert Pela, mural, *Development of State Normal School*, Normal P. O.
John Winters, mural, *Lincoln at New Salem*, Petersburg P. O.
Vladimir Rousseff, mural, *Lincoln as Postmaster in New Salem*, Salem P. O.
Raymond Breinin, mural, *In the Soil Is Our Wealth*, Wilmette P. O.

Indiana

Roland Schweinsburg, mural, *Sledding Party*, Alexandria P. O.
George Melville Smith, mural, *From Such Beginnings Sprang the County of Lake*, Crown Point P. O.
Laci De Gerenday, medallion, *The Noon Mail*, Tell City P. O.

Iowa

John Bloom, mural, *Shucking Corn*, DeWitt P. O.
Francis R. White, mural, *Iowa Fair*, Missouri Valley P. O.
Mildred Peizer, mural, *Letter from Home*, Waverly P. O.

Kansas

Vance Kirkland, mural, *Cattle Round-up*, Eureka P. O.
Kenneth Evett, mural, *Kansas Picnic*, Horton P. O.

Kentucky

Bert Mullins, mural, *Agriculture in Kentucky*, Campbellsville P. O.
Robert Purdy, mural, *Kentucky Tobacco Field*, Princeton P. O.

Louisiana

Francesca Neguelua, mural, *The River*, Tallulah P. O.

Maine

Alzira Peirce, mural, *Ellsworth Lumber Port*, Ellsworth P. O.
Hetty Beatty, relief, *Lillian Nordica*, Farmington P. O.

Maryland

William Calfee, mural, *First Performance*, Edicin Booth, Bel Air P. O.

Massachusetts

William Palmer, mural, *Purchase of the Land and Modern Tilling of the Soil*, Boston, Arlington P. S.
Ernest Halberstadt, mural, *Chicopee Falls*, Chicopee Falls P. O.

Michigan

George Fisher, mural, *The Way of Life*, Chelsea P. O.
Rainey Bennett, mural, *Ten Eyck's Tavern*, Dearborn P. O.
Luman Winter, mural, *Pony Express*, Fremont P. O.
Ralph Henrickson, mural, *Romance of Monroe*, Monroe P. O.

Minnesota

Robert Allaway, mural, *Arrival of the Rural Mail*, Breckenridge P. O.
Richard Haines, mural, *Arrival of the Fall Catalogue*, Hastings P. O.
Henry Holmstrom, mural, *Pioneers Arriving in Marshall*, Marshall P. O.

Missouri

Joe Jones, mural, *Harvest*, Charleston P. O.

Nebraska

William E. Bunn, mural, *Military Post on the Overland Trail*, Minden P. O.

Frank Mechau, mural, *Long Horns*, Ogallala P. O.

New Hampshire

Vladimir Yoffe, relief, *Town of Derry*, Derry, N. H., P. O.

New Jersey

Enid Bell, mural, *Morning Mail*, Boonton P. O.
James Brooks, mural, *Labor and Leisure*, Little Falls P. O.

New York

Kenneth Washburn, mural, *Communication and Transportation*, Binghamton P. O.

Wheeler Williams, relief, *Indian Bowman*, New York Canal St. Station.

Gerald Foster, mural, *Ratification Convention*, 1788, Poughkeepsie P. O.

Victoria H. Huntley, mural, *Fiddler's Green*, Springville P. O.

Waldo Peirce, murals, *Rip Van Winkle*, *Legends of the Hudson*, Troy P. O.

North Carolina

Charles Ward, mural, *Cotton Pickers*, Roanoke Rapids P. O.

Ohio

Robert Lepper, mural, *Noble County*, Ohio, Caldwell P. O.

Richard Zoellner, mural, *Ore Docks and Steel Mills*, Cleveland, Brooklyn Station.

William Sommer, mural, *Kurd Homes*, Gorham P. O.

John Costigan, mural, *Workers of the Soil*, Gorham P. O.

Wendell Jones, mural, *First Pulpit in Granville*, Granville P. O.

Rudolf Scheffler, mural, *Communication*, Maumee P. O.

Rudolf Henn, relief, *The Mailman*, Loudonville P. O.

Glen Shaw, mural, *Romance of Steel*, Warren P. O.

Jack Greitzer, mural, *Cooperative Planning and Developing*, Wauseon P. O.

Sterling Smeitzer, mural, *The White Man's First Sight of Lake Erie*, Willoughby P. O.

Oklahoma

Joseph Fleck, mural, *The Red Man of Oklahoma Sees the First Stage Coach*, Hugo P. O.

Olive Rush, mural, *Osage Treaties*, Pawhuska P. O.

Pennsylvania

Ervin Springweiler, medallion, *William Penn*, Chester P. O.

Joseph Nicolosi, relief, *Good News*, Mercersburg P. O.

John Beauchamp, mural, *Rachel Silversmith's Ride*, Muncy P. O.

Maurice Glickman, relief, *Physical Changes of Postmen Through the Ages*, Northampton P. O.
George Harding, murals, *Coast Guard and Navigation Protection*, Philadelphia Customs H. and App. St.

South Carolina

Stefan Hirsch, mural, *Justice as Protector and Avenger*, Aiken Post Office.

South Dakota

Elof Wedin, mural, *Return from the Fields*, Mobridge P. O.

Tennessee

Edwin Boyd Johnson, mural, *People of the Soil*, Dickson P. O.
Minette Good, mural, *Retrospection*, Dresden P. O.
John R. Pickett, mural, *Coming 'Round the Mountain*, Lewisburg P. O.
Karl Obersteuer, mural, *Early United States Post Village*, McKenzie P. O.
Leopold Scholz, relief, *The Mail Carrier*, New Chattanooga P. O.

Texas

Peter Hurd, mural, *Old Pioneers*, Big Spring P. O.
Francis Ankrum, mural, *Strays*, Canyon P. O.
Victor Aronoff, mural, *Good Technique—Good Harvest*, College Station P. O.
Nicholas Lyon, mural, *Early Texans*, Conroe P. O.
Suzanne Scheur, mural, *Indian Buffalo Hunt*, Eastland P. O.
Thomas Lea, mural, *Pass of the North*, El Paso Ct. H.
Otis Dozier, mural, *Cowboys Receiving the Mail*, Giddings P. O.
Bernard Zekheim, mural, *New and Old Methods of Transportation*, Mineola P. O.
Jerry Bywaters, mural, *The Naming of Quanah*, Quanah P. O.

Virginia

Carson Davenport, mural, *Harvest Season in Southern Virginia*, Chatham P. O.

Washington

Edmond Fitzgerald, mural, *Hudson Bay—The Pathfinders*, Coville.

West Virginia

Stephan Dohanos, murals, *Forest Service*, *Mining Village*, Elkins Forest Service.
Edwin D. Doniphon, mural, *Past Visions the Future*, Marlinton P. O.
Henri Crenier, relief, *The Colonial Mail Rider*, Oak Hill P. O.
Vicken Totten, relief, *Pastoral of Spencer*, Spencer P. O.

Wisconsin

Raymond Redell, mural, *Gathering Cranberries*, Berlin P. O.
Vladimir Rousseff, mural, *A. Grignon Trading with the Indians*, Kaukauna P. O.
Edward Morton, mural, *Winter Sports*, Oconomowoc P. O.
Forrest Flower, mural, *Rural Delivery*, Rice Lake P. O.
Jefferson E. Green, relief, *Discovery of Northern Waters*, Prairie DuChien P. O.

Wyoming

Louise Ronnebeck, mural, *The Fertile Land Remembers*, Worland P. O.
Verona Burkhardt, mural, *Powell's Agriculture and Irrigation*, Powell P. O.

Life in America, 1616-1916

While the New York World's Fair will be concentrating on life in the world of tomorrow, the Metropolitan Museum will review life in America during the past 300 years. The Metropolitan's exhibition, opening April 25, will cover the period from 1616 to 1916, and will comprise between 200 and 300 paintings, which will present the "outer aspect of things as well as artistic and intellectual developments."

Almost half the exhibits, according to the Museum Bulletin, "will be portraits—portraits chosen for the racy American feel of the presentation quite as much as for the historical importance of the sitters. The artists represented will in many cases be obscure and simple craftsmen, whose very lack of poetic imagination has made their reports the more trustworthy."

Besides the paintings owned by the Metropolitan, the exhibits will come from more than 100 individuals and institutions.

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*The Pleaders: JEAN LOUIS FORAIN
In the Adolph Lewisohn Sale*

Parke-Bernet to Sell Adolph Lewisohn Art

THE PARKE-BERNET Galleries have been appointed to conduct a sale, on the 16th, 17th and 18th of May, of some of the important art properties that decorate the Fifth Avenue mansion of the late Adolph Lewisohn, one of New York's prominent collectors. Paintings and sculptures by modern French and American artists and significant works by the Barbizon and other 19th century French schools are highlights in this dispersal. Included are Monet's *The Orchard* and *Waterloo Bridge*, Daumier's *The Crowd*, Mary Cassatt's *Mother and Child*, Marie Laurencin's *The Hunter*, and the important work by Forain, *The Pleaders*.

The versatile Frenchmen, Degas and Daumier, are represented by a bronze statuette of a dance and a statuette of Don Quixote, respectively. Another bronze in this sale is Bourdelle's *Hercules Archer*, which is a small version of the heroic work in the Metropolitan Museum of Art. From the 19th century are a landscape by Corot, two paintings by Josef Israels, landscapes by the Barbizon painters Rousseau, Harpignies, Troyon, Cazin, and Jules Dupré; a rural idyll by Anton Mauve.

In the roster of American artists are Homer Martin, Arthur B. Davies, George Luks, Robert Henri and Eugene Higgins. Winslow Homer is represented by two important watercolors. The prints include etchings by Zorn and Whistler, lithographs by Picasso, Vlaminick, Davies and Braque.

Among the contents of the house to be included is a group of Hispano-Moresque lustre-ware and Italian majolica of the 16th century; Ming and K'ang-hsi porcelains; the furniture of two modernistic rooms; and the hangings of the great staircase, including important Brussels and Beauvais tapestries.

Parke-Bernet's April calendar boasts two

unusual sales, that of the stock of the firm of Charles of London, and the library of the late John A. Spoor of Chicago. The retirement of Charles J. Duveen (president of Charles of London, Inc.) from the antique trade brings to the auction market the firm's collection of English and French furniture, tapestries, Oriental rugs and paintings.

Featured in the furniture division are a rare George I mahogany triple-top card and backgammon table, a Louis XVI tulipwood commode, an Adam carved beachwood settee, a Sheraton mahogany three-part dining table, and a William and Mary walnut sofa in 16th century Flemish tapestry woven with allegorical figures.

The Spoor Library, Part I of which will be sold on April 26, contains such unusual items as the first edition of Byron's first book *Fugitive Pieces*, one of only four copies in existence; Elizabeth Barrett Browning's *The Battle of Marathon*, presentation copy of the first edition of her first book from the famous Locker-Lampson collection; and the rare first edition of Robert Browning's first book, *Pauline*.

20th Century Index Dies

That valuable but unprofitable publication of the College Art Association, the Index of Twentieth Century Artists, has been definitely discontinued with number 7 of volume four, which was issued a year ago. According to advice from David H. P. McGill of the C.A.A., a few complete sets and miscellaneous numbers are still available. The publication, which was a unique cumulative biographical index of living American artists, included complete bibliographical references on each artist, and his work.

Auction Calendar

April 20, Thursday evening, American Art Association-Anderson Galleries; from collections of M. Jean Manceau, M. Félix Lachovski, Mrs. Kermit Roosevelt and others; important paintings including Raphael's *Madonna of the Pinks*, Memling's *Descent from the Cross* and works by Clouet, Murillo, Ruydesael, Romney, Van der Weyden. Now on exhibition.

April 21, Friday afternoon, Parke-Bernet Galleries; from stock of Charles of London: English and French furniture and decorations; paintings; tapestries & Oriental rugs. On exhibition from April 15.

April 22, Saturday afternoon, American Art Association-Anderson Galleries; from the Prince Giovanni del Drago collection: Chinese porcelains & porcelains; Imperial textiles, bronzes, sculptures, screens and objects of art. Now on exhibition.

April 23, Sunday afternoon, Parke-Bernet Galleries; from the library of the late John A. Spoor of Chicago: 1st editions of English & American 18th-19th century authors; autograph letters and manuscripts. On exhibition from April 21.

April 28 & 29, Friday & Saturday afternoons, American Art Association-Anderson Galleries; from the A. W. Bahr collection: Chinese antiquities; early porcelains, wood and stone sculptures, archaic jades, blue and white and famille verte porcelains. On exhibition from April 22.

April 26 & 28, Friday & Saturday afternoons, Parke-Bernet Galleries; from the collection of the Rev. & Mrs. Alfred Duane Pell: furniture, English & French China including figurines and other art objects. On exhibition from April 22.

May 2, Tuesday afternoon & evening, American Art Association-Anderson Galleries; from library of Charles N. Schmid and other owners: Americans, autographs, 1st editions, manuscripts, early American music, and incunabula; four rare issues of Tennyson's *The Victim*, *The Window*, and *Enid: An Idyll*, privately printed at the Canford Manor private press of Sir Ivor Berrie Guest. On exhibition from April 25.

May 3, 4 & 5, Wednesday evening, Thursday afternoon and evening, and Friday evening, Parke-Bernet Galleries; from Part II of the Spoor Library: 1st editions of English & American 18th-19th century authors and autograph letters and manuscripts, M through Z. On exhibition from April 28.

Joanne de Bruyn Shows

Nearing the end of a five-year world tour, Joanne de Bruyn, young Belgian artist, brought a large group of oils, watercolors and drawings to New York for showing in the Delphic Studios. Her subject matter, drawn from scenes and native life in Java, Bali, Cambodia, Annam, Indo-China and Siam, gave her exhibition an exotic, far-Eastern tinge, and gave evidence of the artist's ability to induce high-caste officials as well as semi-barbarous tribesmen to serve as models.

For Emily Genauer of the New York *World-Telegram*, Miss de Bruyn's canvases were notable for their virility. "The oils are done," wrote Miss Genauer, "with a robustness, a largeness of form and design, an earthy warmth of color comparatively rare in painting by a woman. But there are other things—pastels, watercolors and drawings—that are delicate in line, free and loose in construction, and altogether poetic." Melville Upton of the *Sun* found the de Bruyn exhibits illustrative, but competently executed.

New Modern Museum Trustee

The newest member of the Board of Trustees of the Museum of Modern Art is Wallace K. Harrison, whose term ends Dec. 31, 1940. Harrison is a member of the architectural firm of Harrison & Fouilhoux which designed Rockefeller Center.

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Italian Scene: GUARDI. In the Lachovski Sale

Famous Masters in American-Anderson Sale

ONE OF THE SEASON'S most important auction events is the painting sale scheduled for April 20 at the American Art Association-Anderson Galleries, bringing to American collectors several masterworks by famous Renaissance artists. Heading the list is Raphael, whose *Madonna of the Pinks*, reproduced in the last issue of *THE ART DIGEST*, comes to the market from M. Félix Lachovski, Paris collector who acquired it from the noble Russian Orloff family, members of the household of the late Tsar Nicholas. Illustrated and described by Adolfo Venturi in his monumental work *Raffaello* (Rome, 1934), the *Madonna* is a small panel, 11 by 8½ inches, painted about 1506 in the manner of the famous Umbrian's Florentine period—color is limpid and light is diffused; the *Madonna*'s expression is one of great calm.

From the hands of the great Northern master, Hans Memling, is a panel depicting Christ's descent from the cross. Formerly in the Podevakleszdy in Leningrad, this panel is described in Dr. Max J. Friedländer's *Die Altniederländische Malerei*, and has been sought by M. Paul Lambotte for inclusion in the Memling Exhibition which he is organizing for the city of Bruges.

Another well documented offering in this

sale is Gianpetrino's *S. Joseph and the Holy Family*. Painted around 1520, it is a typical example by one of Leonardo da Vinci's most talented pupils. Also from Italy is a small landscape by the Venetian Francesco Guardi, reproduced above.

Reading like a listing of the artists who have shaped and given direction to art history, the creators of the offerings in this dispersal include Murillo, Ruisdael, Cima de Conegliano, Clouet, de Hoogh, Dou, Bol, George Romney, and the Bonnat Master.

On the 22nd of April, the American-Anderson Galleries will offer an extensive collection of Oriental art objects, the property of Prince Giovanni Del Drago. Chinese and Japanese screens of the 18th century, together with textiles of the same century, pottery, porcelains, bronzes are some of the items included.

The month closes on an Oriental note, with the sale on the afternoons of the 28th and 29th of rare stucco heads and figures from Honan province in China, archaic Chinese jades, early pottery and bronzes and iron pieces from the noted collection of A. W. Bahr, an American long a resident of the Far Eastern nation. An authority on the art of Ancient China, Mr. Bahr is the author of several scholarly works.

Late Prices from the Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if announced), and the price. *AAAAA* means American Art Association-Anderson Galleries; *P-B* stands for Parke-Bernet.

Furniture, Tapestries, etc.

Indian; Indo-Isaphan hunting rug (P-B, Seibert, et al) French & Co.	\$2,000
Persian; Polonaise silk rug, 1800 (P-B, Seibert, et al) French & Co.	3,900
Persian; Polonaise carpet, 1600 (P-B, Seibert, et al) French & Co.	2,350
Italian; 15th cent. Gothic velvet cape (P-B, Seibert, et al)	850
Oriental jade cigarette case (AAAAA, Dos Santos, et al) H. W. Krants	725
Flemish; 17th cent. tapestry <i>Music</i> (AAAAA, Dos Santos, et al) F. Baer	475
French; tapestry, circa 1800 (AAAAA, Dos Santos, et al) Capt. Bertine Clapp & Graham	506
Ohio sugar bowl and cover (P-B, Maclay)	1,150
San-Ts'ai; porcelain vase, <i>Wan Li</i> (P-B, Herzog)	1,100
Brussels or Lille garden tapestry, circa 1700 (P-B, Herzog)	450
Chippendale; 8 Colonial ladder-back chairs (P-B, Isham, et al)	400
Queen Anne; love seat, with 17th cent.	

15th April, 1939

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THE PRINT MAKERS: OLD AND NEW



Reflections at Finchingfield: JOHN TAYLOR ARMS. Awarded Ellsworth Woodward Memorial Prize

Arms Wins Woodward Memorial Prize at Southern Printmakers

JOHN TAYLOR ARMS' recently executed print *Reflections at Finchingfield* was accorded the Ellsworth Woodward Memorial prize by the Southern Printmakers. Arms, president of the American Society of Etchers, thus becomes the first recipient of this award honoring one of the South's great sons, since the prize was created only after Mr. Woodward's death last February 28th. Woodward, as first president of the Southern States Art League, head of the Art Association of New Orleans and the

Isaac Delgado Museum, was personally one of the strongest influences in contemporary art life in the South.

The Arms print, which was included in the recent Southern Printmakers' exhibition in Birmingham, Alabama, is next to be on display in the Fifth Fine Arts Exhibition at the Brooks Memorial Art Gallery in Memphis, Tennessee, as one of the features of the Cotton Carnival, which opens May 9 and continues until the 29th. It has also been ex-

hibited in New York, Philadelphia and in the Chicago Society of Etchers. *Reflections at Finchingfield* was made in England during one of the etcher's numerous trips abroad. The original drawing of this picturesque old world scene is now in the collection of Lessing Rosenwald, famed print collector of Philadelphia.

A group of Arms' works is now making a circuit tour of the West Coast, while in the East, 90 of his prints and 10 drawings are currently on display at Wesleyan University.

New England's Part

THE IMPACT of the New York World's Fair will be felt all over New England. Planning to capitalize on the influx of visitors during the period of the New York Fair, eight New England art museums have completed plans for special exhibits that will coincide with the dates of the Fair.

These exhibits will have a common goal: the illustration of New England's art and cultural background. They will stress, as pointed out by Charles C. Cunningham, secretary of a New England association of museums, "the part New England has played and continues to play in the visual arts."

"Historically and politically," Mr. Cunningham added, "the region has been more of a unit than perhaps any other part of the nation, and has had for this reason a definite cultural character of its own." The exhibitions "will show visitors from outside New England, and local citizens as well, the simple restrained qualities coming from direct contact with nature which are manifested in the arts of New England."

"The New England Artist Interprets the New England Scene" is the title of the show of 60 watercolors by 20 contemporary painters which the Addison Gallery of American Art will present. The Boston Museum of Fine Art's show will be built around the theme "Paintings, Drawings, and Prints from Private Collections in New England." This exhibition's purpose will be to show the taste of private citizens in that region and the wealth of fine works of art which they have assembled. The Boston Institute of Modern Art will show contemporary New England oils.

At Cambridge, the Fogg Art Museum will feature a variety of displays under the heading, "New England Genre"—statues, woodcarvings, metal work, decorative glass, pottery, textiles, paintings by Homer and Eastman Johnson, and prints by Currier and Ives.

The Yale Gallery of Fine Art's special silver exhibition will illustrate the artistic development of the silversmith's craft from 1650 to 1800. There will be about 125 examples by such masters as John Coney, Jeremiah Dummer and the famed equestrian, Paul Revere.

The Lyman Allyn Museum in New London will feature a display of photographs and

plans revealing the character of New England architecture during the last three centuries. One of this show's functions will be to stress local characteristics as well as those common to all New England. Another architecture display will be arranged by the Museum of the Rhode Island School of Design at Providence.

Completing the list of participating institutions is the Worcester Art Museum, which will inaugurate its new print room with an exhibition highlighting the development of graphic art in New England during the Colonial and early Republic eras.

Frontiers of American Art

"Frontiers of American Art," a nation-wide collection of Federal Art Project work, will open at the M. H. De Young Memorial Museum, San Francisco, on April 15 and remain throughout the summer and fall months. Included in the huge display will be murals, easel paintings, sculpture, graphic arts and selections from the Index of American Design. The exhibition is comparable to the "New Horizons in American Art" show at the Museum of Modern Art last year, and will be reported in greater detail in a later issue of THE ART DIGEST.

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The Print Makers



The Settin' Room Stove: EDITH NEWTON Wins Purchase Award

In the Northwest

FROM THE 125 PRINTS that made up the 11th Annual Exhibition of the Northwest Printmakers, held at the Seattle Museum, seven exhibits, varying from an abstract color block to a highly representational etching, were singled out for purchase awards. These awards went to:

Edith Newton's lithograph of the *Settin' Room Stove*, a carefully drawn Victorian interior in peculiarly contemporary American lithography style; Gordon Grant's *Wings*, a realistic depiction of the artist's favorite subject matter, the sea; Helen Loggie's skillfully representational etching of trees, *Unk and Es*; William Gamble's strong print, *On Mount Shuksan*; Ruth Penington's *Abstraction* in color block printing; Frances Wismer Baker's *Far Eastern Madonna*, another color block print; and Mildred Read's *The Hill Above 7th*, a lithograph drawn in wood-block style with white areas balanced against intense blacks.

"American artists, in the past ten years," observed Kenneth Callahan of the Seattle Museum in a review of the annual, "have achieved the same international rank in the realm of lithography that the English have in that of wood cut."

Sweet Goes to Chicago

Frederick Arnold Sweet, director of the Portland (Ore.) Art Museum since 1936, has been appointed assistant curator of painting and sculpture at the Chicago Art Institute, where he will assist Daniel Catton Rich, the director of fine arts. Mr. Sweet comes to Chicago with a distinguished career in museum work. After Harvard, the Sorbonne, and four years of European travel, he became curator of Renaissance art at the Brooklyn Museum, previous to be assuming the directorial robes at Portland. He has written extensively on old master and contemporary art.

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Echoes of 1913

A QUARTER CENTURY AGO, in 1913, there broke upon America a startling and sensational exhibition that was rather modestly catalogued as an "International Exhibition of Modern Art," but which lives today in art history as the famous Armory Show. Echoes of the part Chicago played in the great adventure are contained in a recent *Newsletter* from the Chicago Art Institute.

Officials of the Institute, impressed by the remarkable reception in New York, arranged for shipment of the entire show to New York, with the late Arthur T. Aldis heading the exhibition committee. It opened in the Institute's galleries on March 24, 1913, and continued through April 16. Chicago papers ran whole pages of cuts illustrating the sensational features of the show. On the opening day the offices of the Institute were over-run with reporters—nothing like this had ever been seen in Chicago.

Crowds poured in, and Gallery 53, which contained Duchamp's *Nude Descending the Staircase*, Picabia's *Dance at the Spring*, Picasso's *Woman and the Pot of Mustard*, and Gleizes' *Man on the Balcony*, was so jammed that the guards were like Canute commanding the sea to stop. Art students threatened to burn Matisse and Brancusi in effigy.

When the epoch-making exhibition was over the Art Institute of Chicago was presented with nine of the exhibits by the late Jerome Eddy, Chicago attorney. They are: *Muse*, by Brancusi; *Landscape*, by Emily; *Charmy*; *The Forest at Martigues*, by Derain; *Pasteurized*, by Segonzac; *Rueil*, by Vlaminck; *The Shepherd*, by Zak, and *Marine*, *The Stronghold*, and *The Rabbit Jump*, by Sousa-Cardoza. It is interesting to note that of the painters who since 1913 have become more widely known, Cézanne had 14 works on view, Van Gogh 18, Gauguin 14, Matisse 15, Brancusi (sculptor) 4, Archipenko (sculptor) 5, George Bellows 3, Braque 3, Arthur B. Davies 3, Derain 3, Dufy 2, Segonzac 5, Augustus John 15, Walt Kuhn 3, Marie Laurencin 7, Pascin 6, Picasso 7, Redon 37, and the following Americans with one each: Karl Anderson, Chester Beach, (sculptor) Arthur Carles, Frank Currier, Leon Dabo, Jo Davidson, (sculptor) Mary Foote, Childe Hassam, Robert Henri, William J. Glackens, Henry G. Keller, Leon Kroll, Ernest Lawson, Jonas Lie, John Sloan, J. Alden Weir, Mahonri Young.

During the 27 days of the exhibition in Chicago, 188,650 persons visited the galleries.

Brooklyn's New Curator

The American Rooms of the Brooklyn Museum are now under the direction of John M. Graham III, newly appointed Assistant Curator. Mr. Graham comes to the Brooklyn Museum after a career as a furniture designer in the antiques departments of large New York stores.

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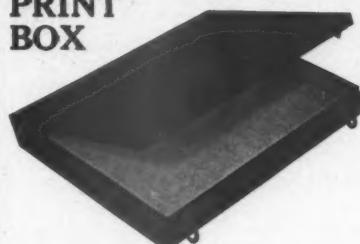
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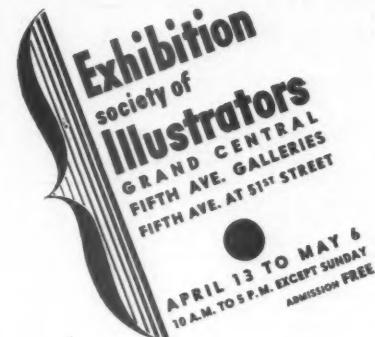
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A Museum Dies

WHEN ITS CURRENT EXHIBITION of American Art and Decoration closes on May 7 the Museum of Modern Art Gallery, Washington, will also close its doors—the end of a two-year experiment in art appreciation that failed because the public failed it.

In a statement to its members the gallery committee tells of the rise and fall of this sincere and fine effort to awaken art interest in the nation's capital. The results "as measured by the public interest through its attendance" have been encouraging, but the support "as evidenced by the paid admissions and membership dues has been disappointing." Although for two years the total attendance was 35,892, only 6,222 paid the 25c admission fee while 26,670 visited the museum on free days.

The Washington announcement continues: "The membership to date is 272, from which we receive in dues \$2,143. The total cost of maintaining the museum has been \$33,000, while the total receipts have been \$10,000. The net deficit, therefore, has been \$23,000. Two members of our committee agreed in advance to pay the deficit, and this has been done."

Considering these figures, "the committee regrets that it does not feel justified in continuing the museum for another year. It wishes to express its sincere appreciation of your support, which helped to make the experiment possible." Members will continue to receive full privileges in the gallery's affiliate, the Museum of Modern Art in New York, until the expiration date of their membership cards.

Signing the announcement, which with all its formal phraseology could not clothe a note of sadness, were Alice Acheson, Neville Barry, F. Lammot Belin, Pauline Sabin Davis, M. Fitzmaurice Day, Mary Armour Dunn, David E. Finley, Ethel S. Garrett, Edith Gerry, Myron Hofer, Mary Mellon and Birne West. The chairman was Mrs. Dwight Davis and the manager Adele K. Smith.

To this little band of art patrons the art world can only tender its gratitude for their efforts, for giving the old "college try."

Americans are peculiar people. Washington's experiment merely confirms one of the most peculiar traits of Mr. and Mrs. Average American. While they are pathetically willing to pay through the nose the graft imposed on them when some swank night club presents its check for \$100 for a few ounces of alcohol

and a little light entertainment, they will kick like the proverbial bay-steer at the thought of paying 25c to see a million dollars worth of art. Try standing on the steps of the Metropolitan Museum and watch the types of chins that drop when their owners find out they had the misfortune to arrive on a "pay day."

Solo by Edmond Weill

The Grant Studios, New York, are currently occupied by a large selection of watercolors by members of the Fine Arts Guild and by recent oils by Edmond Weill. In referring to the Weill canvases, Melville Upton of the *New York Sun* wrote that the artist "is particularly happy in his handling of greens in full sunlight, and gets brilliance and clarity without any forcing of shadows or obvious use of contrasting complementary hues."

From among the watercolors in the group show, Emily Genauer of the *World-Telegram* singled out two, by comparatively unknown artists, for comment: Chris Ritter, whose *Summer Landscape* she found fresh and sensitively carried out; and E. Ormond McMullen, whose *I've Been Working on the Railroad* she characterized as animated and witty.

Synthetic Line Taboo

Mortimer Borne, a young American artist whose work has been included in most of the important graphic exhibitions in America, is holding a large exhibition of drypoints at the Delphic Studio, New York. Acutely aware of the advantages and the limitations of his medium, Borne works directly on the copper plate, without benefit of preliminary sketches. For subject matter he goes to crowded, bustling city areas and to quiet country spots, recording what he sees with directness and striving for a spontaneous and free line.

Borne's taboos, to quote him, are: "The stylized synthetic line and the etching that imitates other mediums—because I believe that the line needs no other adornment. I prefer a homely subject sensitively expressed to an imposing subject superficially done."

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The Art Digest

The Field of American Art Education

At Chester Springs

HENRY C. PITZ, prominent watercolor painter and illustrator, has been appointed to the summer school faculty of the Pennsylvania Academy of the Fine Arts at Chester Springs, Pa. During the summer session, June 5 to Sept. 23, Mr. Pitz will act as instructor in watercolor and croquis (action life).

Mr. Pitz, supervisor in charge of pictorial expression at the Pennsylvania Museum School of Industrial Art, is a director of the Philadelphia Watercolor Club and is particularly well known as an illustrator of such books as *A Connecticut Yankee in King Arthur's Court* and *Story of Rolf*. In 1933 he received the Dana Gold Medal at the Pennsylvania Academy watercolor show, and in 1937 the Philadelphia Print Club awarded him first prize in illustration.

Other instructors at the Chester Springs school are: Daniel Garber, painting and drawing; George Harding, illustration and painting; Roy C. Nuse, class criticism and painting; Francis Speight, painting and drawing; and Albert Laessle, sculpture. Henry Holz, Jr., is the curator.

Fontainebleau Faculty

Jacques Maroger has been engaged by the Fontainebleau School of Fine Arts, France, to give a course in his newly discovered medium for mural painting. This method was first used by Raoul Dufy when he executed the largest mural in the world, 180 feet long, for the Palais de l'Electricite at the Paris Exposition in 1937. Maroger's class will visit Dufy's studio during the coming summer session. Another new member of the Fontainebleau faculty is Yves Brayer, successful young Paris painter, who will lecture during July.

The regular staff will continue the same, with J. J. Haffner as director and teacher of architecture, assisted by Raymond Audier.

Robert Pougheon, Gaston Balance, Andre Strauss and Henri Walbert will teach painting. Other instructors are: Robert La Montagne St. Hubert, fresco; Claude LeMeunier, applied design; Denie Gelin, sculpture; Archille Ouvre, etching; Leslie Caldwell and Gilbert Dupuis, lecturers.

The Fontainebleau School is conducted in the Palace of Fontainebleau under the patronage of the French Government as a summer school for American architects and artists.

Barse Miller in Vermont

California comes to Vermont this summer in the person of Barse Miller, prominent West Coast artist, who will teach painting at the University of Vermont, at Burlington on beautiful Lake Champlain, from July 5 to August 15. Miller is at present instructing at the Art Center School in Los Angeles, where students have found him that rather rare combination of progressive artist and sound teacher.

Miller's reputation as one of the outstanding talents among the younger group of American artists is widespread, his work in watercolor and oil having been honored in national exhibitions from coast to coast. His most recent one-man show, at the University of Vermont, will soon go to the Ferargil Galleries in New York, bringing to the East further evidence of his technical and creative gifts.

Vermont in the summer should furnish an inspiring setting for Miller, as it has so many painters before him.

Cecil Briggs Joins Pratt

The architectural courses offered at the Pratt Institute in Brooklyn will, beginning July 1, be under the supervision of Professor Cecil C. Briggs of Columbia University. The appointment, made by James C. Boudreau, director of the Institute, fills the post left vacant by the death of Lester B. Pope.

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MacDowell Colony

LAST SEPTEMBER a hurricane sweeping up from the South Atlantic struck New England in full force, and left behind it the famous MacDowell Colony near Peterboro, New Hampshire, in ruins. "A tangled mass of wreckage, uprooted tree-stumps and interlocking branches of pine and silver birch," says a Peterboro dispatch to the New York Times, "lies today in a series of ugly patches across MacDowell Colony." Axmen may require a year or more to clear away the debris.

This devastation is the reality behind the brief announcement made recently that this unique cultural center must close its doors to the artists, writers and composers for whom it was founded 25 years ago by his widow as a memorial to Edward Alexander MacDowell, great American composer.

"The total damage to the colony," says the Times, "including the cost of clearing, is close to \$100,000, according to local estimates and the belief of the directors of the Edward MacDowell Association, which operates the estate. The closing, the first since the colony was established, will be for one season only, it has been decided, and none of the funds contributed for the support of writers and composers will be used in reconstruction.

"The organization's treasury, used in the maintenance and operation of the colony, this year will be applied to the work of clearing and the elimination of the serious fire hazard constituted by the devastated woodland. Meanwhile, the twenty-five cabins which have sheltered some of the best known figures of American art, music and letters must go unoccupied."

Chicago Host to 1,030,131

Almost 17,000 more persons visited the Art Institute of Chicago in 1938 than in 1937, last year's figures being 1,030,131. On the basis of proportionate average, the most popular shows were in order: the Swedish Tercentenary and the Tiepolo Exhibition, the American Painting and Sculpture Annual, the Artists of Chicago and Vicinity display, the Federal Art Project exhibition and the Water Color International. The Art Project show, on view 74 days, drew 128,169 visitors. The exhibition of architectural models in miniature by Mrs. James Ward Thorne (now at Golden Gate) had an attendance of 74,289.

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CLAYTON HENRI STAPLES
DIRECTOR OF FINE AND APPLIED ARTS
UNIVERSITY OF WICHITA . . . WICHITA, KANSAS

15th April, 1939

The Nude in Art

[Continued from page 5]

and for its theme of erotic extravagance, but, like "a painted ship on a painted sea," calmly unbelievable.

Even as a vehicle of sentiment, the nude has not been devoid of art and the Boucher suffers not for itself but for the presence of the Watteau. The same is true in a fashion with two other canvases, a moonlight nude by Prud'hon and *Andromeda* by a later sentimentalist, Henner. Prud'hon's work is a tour de force in which the mingling of chalk white and pinks seems done by slight-of-hand. The Henner picture, is like the painting of some flower, rising like a huge calla lily out of the carnal darkness.

Of the 19th century group the Corot dominates as not only one of the largest, but one of the best—a solid heavy figure, seated squarely amid a feathery sylvan atmosphere. There are two Renoir *Bathers* of which the smaller one is more convincing; an expert Degas figure in pastel; and a sensitive Picasso, *The Toilette*, lent by the Albright Art Gallery. The Gauguin canvas, *At the Edge of the Forest*, has so little interest in the problems that have spurred each of the other artists in the show that it seems out of place.

Among the less familiar artists in the show is Jorg Pincz, a 16th century artist who worked in Nuremberg and who is here represented by the first painting of his to come to America. Barye, the animal sculptor, is represented by a small canvas of a nude, beautifully drawn; Millet is represented by another small work, and the romantic Gericault is seen in an expert anatomical study of a nude male figure, reminiscent if only for its predominating browns, of Thomas Eakins.

The show as a whole makes a brilliant case for the nude and hints at its importance to western art. The tradition that began with the Apollo statues and Acropolis maidens of archaic Greece, which reached a flowering in the fifth century to later go into discard in favor of the abstract art that carried Christian dogma, is amply illustrated from the time of its Renaissance revival to near-contemporary.

Pinion to some of the loftiest reaches in the history of art, excuse for some of the most counterfeit pictures ever made, the nude still proves the main font of western pictorial inspiration. It reigns with supreme disdain for each new pretender, be it landscape, portrait, or an apple.

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CALENDAR of Current EXHIBITIONS

ANDOVER, MASS.
Addison Gallery To May 8: *The Bauhaus, 1919-1928*.

ASBURY PARK, N. J.
Society of Fine Arts To Apr. 25: *Victorian Portrait Art*.

ATHENS, GA.
University of Georgia Apr. 24 to May 6: *Aqua-Chromatic Exhibition*.

BALTIMORE, MD.
Museum of Art Apr. 21 to May 10: *Hunting & Racing Prints, Paintings, Sculpture*.

Walters Art Gallery To June 10: *French Enamels of the Renaissance*.

BIRMINGHAM, ALA.
Public Library Apr.: *Birmingham Art Club*.

BOSTON, MASS.
Doll & Richards To Apr. 22: *Flower Paintings, Harold F. Lindergreen*; Apr.: *Ferdinand the Bull, Walt Disney*.

Guild of Boston Artists Apr. 17 to 29: *Watercolors, A. Lassell Ripley, Grace Horne Galleries To Apr. 22: Paintings, Gifford Beal*.

Museum of Fine Arts Apr. 19 to May 14: *Society of Watercolor Painters and Watercolor Club*.

Robert Ross Galleries To Apr. 22: *Marines, Frank Vining Smith; Paintings, Ruth Safford*.

BROOKLYN, N. Y.
Brooklyn Museum To Apr. 30: *Tenth International Watercolor Exhibition*.

BUFFALO, N. Y.
Albright Art Gallery To Apr. 30: *Retrospective Show*.

CAMBRIDGE, MASS.
Fogg Museum Apr.: *Contemporary Japanese Prints; Master Drawings; Graphic Processes*.

CHARLOTTE, N. C.
Mint Museum Apr.: *American Painters from Corcoran Gallery*.

CHICAGO, ILL.
Art Institute To May 14: *International Exhibition of Watercolors*.
Katharine Kub Galleries Apr.: *Gouaches, Carlos Merida*.

Lakeside Galleries Apr.: *John Stewart Curry*.

M. O'Brien & Son Apr.: *Dale Nichols*.

CINCINNATI, OHIO
Art Museum Apr.: *Artists and Craftsmen of Cincinnati*.

CLAREMONT, CALIF.
Pomona College To Apr. 29: *Crayon Landscapes, Leonard Lester*.

CLEARWATER, FLA.
Art Museum To Apr. 27: *Oriental Art, Prints, Carved Ivories, Etchings*.

CLEVELAND, OHIO
Museum of Art To May 14: *Rembrandt & the Dutch Tradition*.

COLORADO SPRINGS, COLO.
Fine Arts Center Apr.: *Watercolors, Sargent, Homer, La Farge, Eakins*.

COLUMBUS, OHIO
Gallery of Fine Arts Apr.: *Annual Zeiss Ikon Exhibit*.

CONCORD, N. H.
State Library Apr. 17 to May 13: *Paintings, Maud Briggs Knowlton*.

DALLAS, TEXAS
Art Institute of Dallas To Apr. 21: *Aqua-Chromatic Exhibition*.

Lawrence Galleries Apr.: *Watercolors, Georges Schreiber*.

Museum of Fine Arts To Apr. 29: *Daumier Prints; To Apr. 30: Viaminck*.

DAVENPORT, IOWA
Municipal Art Gallery Apr.: *Survey of American Painting*.

DAYTON, OHIO
Art Institute Apr.: *Paintings & Sculpture, Harry Wickey*.

DENVER, COLO.
Art Museum To April 30: *Watercolors, Phil Paradise*.

DETROIT, MICH.
Detroit Artists Market Apr. 24 to May 8: *Sarkis Sarkisian*.

Institute of Arts To Apr. 26: *Great Lakes Regional*.

ELMIRA, N. Y.
Arnot Art Gallery Apr.: *Oils, Maurice Braun*.

HAGERSTOWN, MD.
Washington County Museum Apr.: *Prehistoric Rock Pictures*.

HARTFORD, CONN.
Wadsworth Atheneum Apr. 18 to May 9: *Index of American Design*.

HOUSTON, TEXAS
Museum of Fine Arts Apr.: *Annual Exhibition, Houston Artists*.

IOWA CITY, IOWA
State University of Iowa Apr.: *Watercolors, Eliot O'Hare; Paintings, Burchfield, Brook, McFee*.

JACKSON, MISS.
Municipal Club House Art Gallery Apr.: *Boardman Robinson*.

KANSAS CITY, MO.
William Rockhill Nelson Gallery Apr.: *Animated Cartoons, Walt Disney; Paintings, Marc Chagall*.

LAGUNA BEACH, CALIF.
Art Association Apr.: *Humorous Cartoons, Ted Cook*.

LAWRENCE, KANSAS
Thayer Museum of Art Apr.: *Paintings, Albert Bloch*.

LOS ANGELES, CALIF.
Foundation of Western Art Apr.: *Trends in California Art*.

Dalzell Hatfield Galleries Apr.: *Millard Sheets*.

Los Angeles Museum To May 15: *Masters of Popular Painting*.

Tone Price Gallery Apr. 24 to May 27: *Oils, Lee Blair*.

MANCHESTER, N. H.
Currier Gallery of Art Apr.: *Watercolors, Andrew Wyeth*.

MILLS COLLEGE, CALIF.
Art Gallery To May 21: *Landscape Painting in the West*.

MILWAUKEE, WISC.
Milwaukee Art Institute Apr.: *Wisconsin Painters & Sculptors Annual*.

MONTCAIR, N. J.
Museum of Art Apr.: *Color Block Prints, Wuanta Smith; Prints George O. (Pop) Hart*.

MOUNT VERNON, IOWA
Cornell College To Apr. 22: *Watercolors, Elmer Porter*.

NEWARK, N. J.
Cooperative Gallery To Apr. 29: *Paintings, Minna Citron*.

NEW LONDON, CONN.
Lyman Allyn Museum To Apr. 23: *20th Century Painting*.

NEW ORLEANS, LA.
Isaac Delgado Museum of Art Apr.: *Paintings, Diego Rivera and Francisco Speight*.

NEW YORK CITY, N. Y.
A. C. A. Gallery (52W8) Apr. 16 to 29: *Paintings, M. Solotaroff*.

A. W. A. (359W57) To May 5: *Paintings & Sculpture, members*.

American Academy of Arts & Letters (633W155) Apr.: *Works of Charles Adams Platt*.

An American Place (509 Madison) To May 17: *Arthur G. Dove*.

Arden Galleries (460 Park) To Apr. 22: *Garden Sculpture, Albert Stewart*.

Argent Galleries (42W57) To Apr. 22: *Paintings, Marion Zimmer, Helene Samuel, Doris Porter; Ceramics, Ruth H. Randall*; Apr. 24 to May 6: *Paintings, Biairra Todd, Harry Martin Book, Frieda K. Fall, Arista Gallery (30 Lexington) Apr.: Oils, Ethel McPherson*.

Art Students League (215W57) Apr. 18 to 28: *Nathaniel Dink*.

Associated American Artists (711 Fifth) Apr. 17 to May 12: *Paintings, Thomas Hart Benton*.

Babcock Galleries (38E57) Apr.: *Paintings by Americans*.

Barbizon-Plaza (58th at 6th) Apr. 16 to 23: *Paintings, M. A. R. Groups*.

Bignou Gallery (32E57) Apr. 17 to May 13: *Modern French Painters; Picasso*.

Bonestell Gallery (106E57) To May 1: *Paintings, Aleksandravich, Boyer Galleries (69E57) To Apr. 23: Paintings, David Burliuk*.

Buchholz Gallery (32E57) April 18 to May 12: *Watercolors, Emil Nolde*.

Buffa Gallery (58W57) Apr.: *Paintings of Norway, William H. Singer, Jr.*

Carroll Cartairs (11E57) Apr. 17 to May 13: *Paintings & Watercolors, Jongkind*.

Clay Club Gallery (4W8) To May 6: *Animal Sculpture*.

Columbia University (B'way at 115) To May 4: *Sketches, H. Van Buren Magonigle*.

Contemporary Arts (38W57) To Apr. 22: *Paintings, Lenhard Zecklin; Apr. 24 to May 13: Fresco-Mosaic Panels, Pietro Lazzari*.

Decorators Club Gallery (745 Fifth) To Apr. 25: *Paintings, A. Henry Nordhausen*.

Douthitt Galleries (9E57) To Apr. 21: *Paintings, Mario Baccante*.

Downtown Gallery (113W13) Apr. 18 to May 6: *Nature-Vive, Wm. M. Harnett*.

Durand-Ruel Galleries (12E57) To Apr. 22: *Portraits, Renoir*.

Ferargil Galleries (63E57) Apr. 17 to 29: *Guatemalan Profile, Addison Burbank; Apr. 17 to May 6: Arthur B. Davies*.

Findlay Galleries (69E57) Apr.: *American and English Landscapes*.

Grand Central Art Galleries (15 Vanderbilt) To Apr. 29: *Memorial Exhibition, Alexandre Iacouleff; Apr. 18 to 29: Paintings, A. T. Hibbard; (51st at 5th) To Apr. 22: Paintings, Hobart Nichols; Ceramics, Leonora Nichols; To May 6: Society of Illustrators; Apr. 24 to May 13: Marine Paintings, Frederick J. Waugh*.

Arthur H. Harlow (620 Fifth) Apr.: *Watercolors, W. Russell Flint*.

Marie Harriman Gallery (63E57) To Apr. 22: *Paintings, Henry Botkin*.

Kennedy & Co. (785 Fifth) Apr.: *Disney's Originals of Ferdinand the Bull*.

Frederick Keppel & Co. (71E57) Apr. 25 to May 31: *Drawings, George Bellows*.

Kleemann Galleries (38E57) Apr.: *Paintings, Sanford Ross*.

M. Knoedler & Co. (14E57) To Apr. 29: *Nudes in Art*.

C. W. Kraushar (730 Fifth) To May 6: *Landscapes, John Sloan*.

John Levy Galleries (11E57) Apr.: *Barbizon School*.

Julien Levy Gallery (15E57) Apr. 18 to May 8: *John Atherton*.

Lilienfeld Galleries (21E57) To May 13: *Watercolors, Raoul Dufy*.

M. A. McDonald (665 Fifth) Apr.: *Selected Prints of Six Centuries*.

Macbeth Galleries (11E57) To May 1: *Paintings, Ogden M. Pleissner*.

Pierre Matisse (51E57) To May 6: *Paintings & Gouaches, Joan Miro*.

Guy Mayer Gallery (41E57) To Apr. 29: *Watercolors & Drawings*.

Metropolitan Museum of Art (5th at 82nd) Apr.: *Victorian & Edwardian Dresses; American Peacock*.

Midtown Galleries (605 Madison) Apr. 17 to May 6: *Paintings, Waldo Peirce*.

E. & A. Milch (108W57) To Apr. 29: *Paintings, John Whorf*.

Montross Gallery (785 Fifth) To Apr. 22: *Arthur Schaeffer Group*.

Charles Morgan Gallery (37W57) Apr. 17 to 29: *Oils, Ferdinand Pinner Earle; Watercolors of New York, Eyrind Earle*.

Morton Galleries (130W57) Apr. 17 to 29: *Paintings, Renoir*.

Municipal Art Galleries (3E67) To Apr. 30: *Resident New York Artists*.

Newhouse Galleries (5E57) To Apr. 22: *Toby Kerner*.

Arthur U. Newton Gallery (11E57) Apr.: *Old & Modern Masters*.

New York Botanical Garden Museum (Bronx Park) To Apr. 23: *Bronz Artists' Building Annual*.

Nierendorf Gallery (18E57) To Apr. 30: *Watercolors, C. Rohlf*.

Georgette Passoldi (121E57) To Apr. 29: *Paintings, Edwin Dickinson*.

Pen & Brush Club (16E10) Apr.: *Members Spring Show*.

Peris Gallery (32E58) To Apr. 29: *Picasso before 1910*.

Public Library (42nd at 5th) Apr.: *World's Fair; Prints, Catwallader Washburn*.

Frank Rehn (683 Fifth) To Apr. 22: *Manhattan Cats, Peggy Bacon*.

Paul Reinhardt Galleries (730 Fifth) Apr.: *Norah McGuinness*.

Riverside Museum (310 Riverside Dr.) To Apr. 16: *New York Society of Women Artists*.

Salmagundi Club (47 Fifth) To Apr. 21: *Mural Sketches*.

Schaeffer Galleries (61E57) Apr.: *Dutch Masters*.

Schluthis Galleries (15 Maiden Lane) Apr.: *American & Foreign Paintings*.

Jacques Seligmann (3E51) To Apr. 22: *The Stage*.

E. & A. Silberman (32E57) Apr.: *Old Masters*.

Society of Illustrators (334½ W24) To May 6: *Earl Oliver Hurst*.

Sporting Gallery (38E52) To Apr. 22: *American Sporting Watercolors*.

Marie Stern Galleries (9E57) To Apr. 22: *Paintings, Natalie Hays Hammond*.

Studio Guild (730 Fifth) Apr. 17 to 29: *Oil & Sculpture Annual*.

Mrs. Cornelius J. Sullivan (460 Park) To Apr. 29: *Paintings, Peter Hurd*.

Sutton Gallery (358E57) To Apr. 24: *April Variety Show*.

Tricker Galleries (21W57) Apr. 17 to 29: *Decorations, Helen Birt; American Portrait Painters*.

Uptown Gallery (249 West End Ave.) Apr.: *Paintings, Abby*.

Valentine Gallery (16E57) To Apr. 22: *Paintings, Meraud Guevara*.

Vendome Art Galleries (339W57) Apr.: *Group Show*.

Walker Galleries (108E57) Apr. 17 to May 6: *David Hare*.

Hudson D. Walker Gallery (38E57) To Apr. 29: *Oils, Patrick Taccard, American primitive*.

Westermann Gallery (20W48) Apr. 18 to 30: *Paintings, Corinth*.

Weyhe Gallery (704 Lex.) To May 6: *Watercolors, Emil Ganso*.

Yamanaka & Co. (680 Fifth) To Apr. 27: *Chinese & Japanese Lacquer*.

Howard Young Gallery (1E57) Apr.: *Group of Old Masters*.

OSHKOSH, WISC.
Public Museum Apr.: *Colored Wood-blocks (AF&A); Paintings, Nina K. Griffin*.

PHILADELPHIA, PA.
Art Alliance Apr. 20 to May 7: *Architecture & Its Allied Arts*.

McClellan Galleries To Apr. 22: *Paintings, Robert Hallowell*.

Warwick Galleries Apr. 17 to May 6: *Paintings, Frederick Gill*.

PITTSBURGH, PA.
Carnegie Institute Apr.: *International Watercolor Exhibition; Paintings, Larsen Ford*.

ROCHESTER, N. Y.
Memorial Art Gallery Apr.: *Paintings, Edwin W. Dickinson*.

ST. LOUIS, MO.
City Art Museum To Apr. 28: *American Architecture, Apr.: St. Louis Artists' Guild*.

SAN ANTONIO, TEXAS
Witte Memorial Museum To Apr. 26: *Annual Exhibition, Southern States Art League*.

SAN FRANCISCO, CALIF.
California Palace of the Legion of Honor Apr.: *San Francisco Artists; To May 15: Paintings, Arnaudoff, Farmer, Mendelowitz*.

M. H. De Young Memorial Museum Apr.: *Frontiers of American Art*.

Museum of Art To Apr. 25: *Graphic Art, David P. Chan; To May 7: Annual Exhibition of San Francisco Art Association; To May 30: Gros, Gericault, Delacroix*.

SEATTLE, WASH.
Art Museum To May 7: *Master Drawings*.

SPRINGFIELD, S. D.
Southern State Normal School To Apr. 21: *Aqua-Chromatic Exhibition*.

SYRACUSE, N. Y.
Museum of Fine Arts Apr.: *Paintings, Phillips Memorial Gallery; Paintings, Jane Peterson; Watercolors, Merrill Bailey*.

TOLEDO, OHIO
Museum of Art Apr.: *Five Centuries of Realism*.

TRENTON, N. J.
New Jersey State Museum To May 8: *Drawings, Beatrice Edgerly*.

WASHINGTON, D. C.
Corcoran Gallery of Art To May 7: *Sixteenth Biennial; Drawings, Maurice Sterne*.

Museum of Modern Art To May 7: *Arts & Decoration*.

Phillips Memorial Gallery To May 7: *Paintings, Harold Weston*.

United States National Museum To Apr. 23: *Etchings, Elizabeth Orton Jones*.

Whyte Gallery (1707 H, N.W.) To May 8: *Fantasy in American Art*.

WICHITA, KANSAS
Art Museum To Apr. 24: *Women Painters of America*.

WILLIAMSTOWN, MASS.
Lawrence Art Museum To May 8: *Prints, Georges Rouault*.

WILMINGTON, DEL.
Delaware Art Center Apr.: *Watercolors, Paul L. Gill*.

WORCESTER, MASS.
Art Museum To Apr. 23: *Watercolors & Etchings, Ludwig Meissner*.

YOUNGSTOWN, OHIO
Butler Art Institute To May 7: *Oils, Combined Clubs of Youngstown*.

Berenenson Amplifies

ENSCONCED for many years in a beautiful Italian villa and advanced in age to a full 74, Bernard Berenson, America's greatest single contribution to art criticism, remains today untiring and unflagging in his powers, actively unearthing new knowledge and exercising greater intuitiveness in the study of his favorite art, the Italian Renaissance.

Berenenson has been the standard for thirty years through the instrument of a series of books. During the past ten years, he has issued several revised and amplified editions of his earlier works and is engaged at the moment on one large all-embracing volume on art that is expected to be one of the greatest critical books of our times. Meanwhile, the University of Chicago Press has just issued the latest of Berenson's second editions, his amplification of *The Drawings of the Florentine Painters*.

The first edition of this work, published in 1903, was limited to 350 copies which quickly sold out, and the work became increasingly inaccessible to the growing body of Renaissance scholars. The new edition, containing the old text plus bracketed new text, catalogues nearly 3,000 drawings of the Florentines and reproduces one third of them. The three volumes, divided into text, illustrations and catalogue, are available at only \$25.

The full significance of Bernard Berenson in the history of art criticism may not be perceived for years to come. His early work was largely pioneering in a chaotic field, especially his classifications of Florentine drawings of which no more than a handful are signed. Governing his intuitive method have been his convictions concerning form, so advanced and so clear to him that he was early in his appreciation of such an artist as Cézanne. Berenson laid stress upon *form*, in painting and drawing, as something with such a complete morphological existence that to follow Berenson was to have that sheer faith that comprehends such a mystic truth as the Trinity. Berenson saw, from the start, the third dimension that is the second, and "tactile value" became his touchstone.

In the present amplified edition, as he dismisses a hypothetical artist he erected 40 years ago, Amico di Sandro, Berenson gives more than a hint of his governing convictions in art. Amico was conjured into existence by Berenson to account for the kinship of form that was evident in a group of drawings that were attributed to Pollaiuolo, Botticelli, Fra Filippo and others. The kinship was closest to Botticelli's work and thus the critic named him, Friend of Sandro. But Amico was a mistake and he is now withdrawn from the list of men who lived.

Writes Berenson: "I have always hankered for a history of the arts, literature as well as painting, sculpture, architecture, etc., that would treat problems (the evolution of forms and the men who have successively dealt with them) rather than as is still done too often, merely compiling biographies of interesting or uninteresting people with their loves, hates, joys and sorrows, successes with women, academic, financial and even political triumphs, etc. I should prefer to consider artists as discarnate torch-bearers, with no civil existence.

"And the history of arts may realize my dreams some day. As that day has not yet dawned I suppress my Amico di Sandro; and



Zebras in Kenya: SANFORD ROSS

Ross Returns from the Depths of Africa

SANFORD ROSS made an excursion into the wilds of Africa, armed not with a rifle or a camera, but with the equipment of a watercolorist. His booty, when he emerged, was a large collection of animals safely reduced to two-dimensional forms, and consequently much more amenable than the collection of live ones Frank Buck is wont to escort back to white civilization.

The Ross watercolors, which go on exhibition at the Kleemann Galleries on April 17, are a record of the artist's travels and bring to New York vividly colorful landscapes impregnated with the damp luxuriance typical of the haunts of big game hunters. In *Kenya Lions* the artist has pictured several sturdy specimens such as attract sportsmen from all over the world. The lions, shown in their na-

the greater part of the paintings that made this hypothetical personality must be aggregated with Filippino's, as earlier works of that master's career than had been hitherto recognized. Hitherto attributed as we have seen to all sorts of people [Botticelli, Pollaiuolo, etc.], they for the first time constitute an organic whole, forming from the point of view of pure design a necessary arc of that curve which springs from Lorenzo Monaco, passes through Fra Filippo, and thence is continued through Botticelli, and thence again through Filippino, to die away with the Raftaellinos."

There is an unsuppressed note of sadness as the critic buries his Amico, and, in the fond fingering of the "arc of that curve," Berenson gives the whole clue to his method and his perception. Amico will always live despite this burial as the "discarnate torch-bearer," a spirit that flitted through several bodies at the height of their powers.

Berenenson's critical writings have been buried so much and so often in a mass of catalogue material that their prose excellence is not popularly appreciated. It would be a service now to issue a small, low-priced volume made up of the essays that comprise Volume I and to put it in the hands of students of the critical essay, whether on art or letters.

But to own the three full volumes as luxuriously issued now by Chicago University for \$25 is to come into a rich estate.

tive habitat, are (luckily for Ross) unaware of spectators, their attention being held by some movement outside the picture area.

One of the most typical of the African scenes is a picture called *Nocturne*, in which a group of lions stand guard over a half-eaten carcass, the sky filled with rays from a setting sun. Clouds, fringed with haloes, are dramatically spaced. *Zebras in Kenya* presents a number of these picturesque striped animals sheltered by an umbrella-shaped tree in a fertile valley. In another picture Ross has painted a group of elephants, alert and big-eared, moving restlessly on a Uganda terrain.

Mt. Kilimanjaro, the Cape-to-Cairo road, the lush growth of Tanganyika, and natives of Masai are other subjects that Ross rendered during his sojourn in the depths of Africa.

BOOKS RECEIVED

ARTISTIC ANATOMY, by Walter Farrington Moses. Los Angeles: Borden Publishing Co.; 59 pages with diagrammatic drawings; revised and enlarged edition. Spiral bound, \$2.50.

Identifies in drawings the complete human anatomy.

DECORATIVE PLANT FORMS, by Herbert W. Faulkner. New York: Harper Bros.; 30 plates with line cut reproductions of drawings; paper, spiral bound, \$1.50.

A manual for designers of textiles, wall papers, etc., giving the essential decorative character, form and structure of some thirty flowers.

With "Terrific Aplomb"

The increase in zesty technique in the painting of Revington Arthur, recent exhibitor in New York at the Montross Gallery, has been noticeable for several years in succession. He must have by now, "reached the full apogee of his forced-color saturnalia," writes the *Times* critic, Edward Alden Jewell. "It would be difficult to conceive of his increasing the exuberant load without incurring results pretty disastrous." The critic ascribes the "savage high color" to courageous experimentation. "There is nothing tentative or apologetic about Arthur's work. He paints with terrific aplomb. But the judicious may hope that these are still formative years."

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AMERICAN ART AND THE WOMEN OF AMERICA



The Rosary: NILS HOGNER

The Rosary

This painting has been presented by Mr. Nils Hogner as a prize to be awarded to the state doing the most for American art during 1939. Mr. Hogner has received many awards, including prizes from the Museum of Northern Arizona and the New Mexico Art League. He has illustrated many books and has recently accepted the appointment of the American Artists Professional League as Chairman of the National Regional Chapters Committee.

New York World's Fair Will Celebrate American Art Week

Our date on the World's Fair calendar of events is Wednesday, October 25th. A get-together dinner has been planned at one of the best Fair restaurants as a preliminary to American Art Week, and we expect all of the National Executive Committee to be present. An outstanding program will be prepared. During the day there will be a great exhibition of contemporary American art. We hope that all our members will join together to make this a splendid occasion for American art. The date is being announced well in advance in the hope that nearby States will join with us, instead of having American Art Week luncheons or dinners in their own states. Buses might be chartered to bring interested groups from nearby cities.

American Artists Professional League Exhibits

The Maryland Chapter of the League, Mrs. Florence Lloyd Hohman, State Director, is conducting a guest show in the new Chapter House in Baltimore, beginning Monday, April 10th. The succession of excellent exhibits held in this Chapter House is doing a great deal of good both for artists and for the cause of American art.

Another interesting show of watercolors and small sculpture will be held on May 1st in the Berkeley Carteret, Asbury Park, New Jersey. It will open with a luncheon for American Artists Professional League members and the Asbury Park Society of Fine Arts. An ex-

cellent program will be arranged. This event is under the chairmanship of Mrs. W. H. D. Koerner and Mrs. Mersfelder.

Minnesota's Art Circuits

As an aid to American art and artists, the series of art circuits arranged by our co-directors for American Art Week in Minnesota, Mrs. E. L. Minckler and Mrs. Charles A. Guyer, are a great success. These exhibits show the work of well known Minnesota artists, and the first of them started on the circuit late in January of this year. So many requests came from towns not included in the first itinerary, that another exhibition was formed for the southern Minnesota cities. The Minnesota Artists Association, the Harriet Hanley Galleries of Minneapolis, and the State Federation of Women's Clubs are co-operating in this project. Mrs. Minckler, who is a graduate of the Chicago Academy of Fine Arts, followed the first exhibit as commentator on the Range. The many newspaper clippings sent in show how well these exhibits are being received.

This year's work includes the beautification of the Point of Rocks in Duluth as a State art project. Mrs. Minckler has received encouraging letters from the Mayor of Duluth and from Gutzon Borglum. It is planned to carve the figure of Pere Marquette or GENE Duluth on these rocks. Mrs. Minckler says: "They would be accomplishing something for all the nation."

Correction from Rhode Island

Miss Helena Sturtevant writes that Francis Gyra represents the Membership Committee for Newport, instead of Providence. She also protests because the splendid activities in Newport were inadvertently omitted. This was not intentional, but the notice was forced out for lack of room. Newport is one of the finest art centers in Rhode Island, and the sales of art through American Art Week exhibitions totalled \$178. Photographs of the Association's galleries together with photographs of hurricane pictures by Miss Sturtevant and William Drury were included in the handsome report book.

Bessie Bennett Passes

Miss Bessie Bennett, Curator of Decorative Arts at the Art Institute of Chicago since 1914 and one of the world's outstanding authorities in her field, died suddenly in Chicago, March 23. Under Miss Bennett's curatorship the department of decorative arts at the museum grew to cover one-third of the exhibition space at the museum.

Miss Bennett was born in Cincinnati, O., and studied at the Chicago Art Institute, graduating with honors in 1898. After teaching and designing for several years she became assistant to W. M. R. French, director of the Art Institute, and in 1914 was appointed Curator of the Department of Decorative Arts. With her unusual gift for arranging and installing exhibitions Miss Bennett's services at the museum grew to great importance. She also arranged epoch making exhibitions among which, in 1927, was the display of Swedish decorative arts for which she was presented with the Golden Wasa medal by King Gustav. In 1919 she was decorated by France.

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A national organization of American artists and art lovers, working impersonally for contemporary American art and artists.

The American Artists Professional League wishes to extend its sympathy to the Southern States Art League upon the death of its president, Ellsworth Woodward. The first president of the League in 1922, Mr. Woodward was re-elected seven times, and served for sixteen years as president. He acted as Director of the School of Art, Newcomb College, Tulane University, from 1890 to 1931.

West Virginia Artists

An announcement has been made by the Bluefield, West Virginia, Chapter of the League of their First Annual Exhibition for West Virginia Artists. This exhibition will be held at the Vivene Art School May 21 to 29. Persons wishing additional information about the exhibit, or entry blanks, may write to Miss Irene Norris, State Director, 2228 Washington St., Bluefield, West Virginia. Entry blanks must be received by the Jury of Selection on or before May 17th, 1939.

The Sales Tax Problem

At a recent meeting the Fine Arts Federation of New York on behalf of the seventeen organizations for the allied arts which compose it, formally and strongly protested; (1) any Sales Tax or Gross Business Tax which will tax the artist's ability to earn a reasonable fee for the creation of the work he performs, (2) any discriminatory taxes against artists in any of the Fine Arts which are not also imposed on the other professions, namely, Law, Medicine, Dentistry, Dietary, Authors and so forth; (3) to this end it is urged that any sales tax that may be imposed on works of art shall be limited to sales subsequent to the original transfer of the work of art from the ownership of the artist.

"Portrait Painters of Today"

"Who Can Paint a Good Portrait of my Wife?"

Vogue (see Page 54, issue of January 1st, 1939) raises again a seventy-year-old issue that has had a deadening effect on the normal development of portrait painting in the United States. Mr. Frank Crowninshield here inaugurates a campaign to introduce outstanding European portrait painters to American men of means who want portraits of their wives, mothers or daughters.

What do you, the readers of THE ART DIRECTOR, think of this. Give the editor of this page the benefit of your opinion.

It has been said: "At long last, the people are always right." The League would like to lay this question fairly before the American people. We can do this, with your collaboration, because our members are scattered throughout the country and can reach hundreds of daily and weekly newspapers.

Quoting Mr. Crowninshield:

"With the picture of Mrs. Whitney on the opposite page" (A color reproduction of the portrait of Mrs. Cornelius Vanderbilt Whitney by the Englishman, Simon Elwes) "Vogue

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New York Fortnight

[Continued from page 19]

placed in pronounced space, hard as egg-shells, and as unreal as plaster of paris mannikins. They have a rasping dryness that to some people will be highly unpleasant, to others, highly expressive.

Baconian Genre

Peggy Bacon's Manhattan cats, a theme show of paintings and pastels at the Rehn Gallery (extended to April 22), are "the very toughest cats that ever ruled the backyards and alleys of Manhattan," says Edward Alden Jewell in the *Times*. He suggests that the painting *Nobody's Pet* be renamed *Nobody's Business*.

"Peggy Bacon works with increasing confidence and subtlety in pastel," notes Jewell. "She gets a beautiful tone and in this new series points up her drama and searches her subjects with a sharpened clarity."

The *Herald Tribune* critic was impressed with the significance of Miss Bacon's subject. "Not for her," wrote Royal Cortissoz, "the sleek and pampered Siamese or any of its lordly kin, but the yowling warrior of the backyard fence, the 'alley cat' of sinister renown. Miss Bacon draws him to the life and exposes his shreds of character with almost macabre realism."

The show sets a new high for Miss Bacon in her chosen field of Manhattan genre.

From Syracuse

It's Syracuse week at the Argent Gallery, very nearly, with two of the four exhibitors being Syracuse women and teachers at the university. Ceramic sculpture by Ruth Randall and paintings by Marion Zimmer are featured in a double billing.

Ceramic sculpture must require not only an art talent but a sportsmanship of particularly high order and an instinct for gambling. Certainly the entrusting of Miss Randall's simple, yet exceedingly effective figures to the accidents of the kiln took some courage. There is an *Armadillo* (loaned by the Syra-



*Nobody's Pet: Peggy Bacon
On View at Rehn Gallery*

cuse Museum) which has an appealing reality even though his armor is covered capriciously with letters of the alphabet and numbers. There is a *Llama* group, mother and little, trusting llama, which has caught a moment of beauty at the zoo and fired it into permanency.

Miss Zimmer's paintings are somewhat uneven and her most ambitious works are her most successful. In the large still life, *New Jersey Fish*, she shows her ability for organization and execution in form and color that is echoed in the figure piece of a Negro girl in an interior. Her still life of an Easter bonnet is gay and in flavor.

Burliuk's Volcanos

One of the most consistently volcanic painters New York has is David Burliuk, whose show is current at the Boyer Galleries until April 23. In a great deal of his art Burliuk's idea gets lost in all the lather of expressing it. Yet with all the noise and alarm attending a simple scene or landscape, one can never deny that there is sincerity in the work.

"He still leads one to think of folk art in his paintings, except that it is too sophisticated to preserve the naivete of folk art," writes Howard Devree in the *Times*. "His *Egg Robbers* is like an illustration for Grimm's Fairy Tales, but as if done with a vegetable brush in red and green and mustard. The *Book Lover* has had the world explode chromatically about him."

Natalie Hammond's Vignettes

At the extreme end of this sort of painting are the dainty still lifes on view at the Marie Sterners Galleries by Natalie Hays Hammond. This well-known woman artist has a technique that is admirably suited to the essays in *trompe l'oeil* which are included in the present display. These paintings of still lifes, illusionistic vignettes, are painted with a highly professional touch. There is another type of picture in the present show, inspired by old engravings of cities. Decorative and at the same time, evocative in a romantic way, the paintings will delight every interior decorator for their good taste.

Concerning Drama

Among the attractions in that chilly Easter Parade along Fifth Avenue were the marines by Stanley Woodward which the Grand Central Galleries hung in its window, near St. Patrick's and St. Thomas'. Woodward's show, has a very large group of pictures of the pounding surf, the never-ending battle between

water and rock. The Woodward paintings are so much all of a piece—theme with variations—that as a large art show they verge on the monotonous; yet individually a good many of them thrill with the eternal drama. And a recent purchaser of one of Woodward's paintings is an expert of drama—Miss Bette Davis.

The Panorama

Miss Marian Willard, whose former East River Gallery introduced several new artists to New York a year ago and who is now collaborating with J. B. Newmann in the direction of the Neumann-Willard Gallery, 543 Madison Ave., announces the first American show of a Greek artist, Jean Varda, to open April 25. Well known in Europe, Varda works in a medium combining fresco and mosaic—gesso inlaid with bits of brilliant glass.

Attendance at the Dali show averaged 1,000 per day over a 22 day period, advises the Julien Levy gallery. Twenty-two pictures were sold; *Life* says he sold \$25,000 worth.

Art for the subways is a topic of interest in New York that has grown to the point where a public hearing was held by the Transit commission. No objections were voiced and a petition carrying thousands of names urged the commission to install murals in the graceless, advertisement-marred caverns of the city's transportation system.

There is a show of Albert Stewart's sculpture on view at the Arden Galleries, which includes the model for the head of the figure he designed for the Administration Building at the World's Fair. Stewart's work covers a wide range and the show indicates his ability in garden and architectural sculpture as well as small figurines.

A debut exhibition by Abbey is current at the Uptown Gallery, New York, presenting the recent work of an artist who began as a child prodigy and has been painting for thirty years. The artist, one of the leaders in the United American Artists Union, paints vivid scenes that reflect feelings that have bitterness and economic insecurity, albeit self-imposed by the urge of wanderlust. Multiplicity of forms to the point of persistency characterizes much of his work.

The seventh exhibition of the Arthur Schweider Group, New York artists studying with Schweider, is current to April 22 at the Montross Gallery, providing an interesting teacher-pupil exhibition. The 30 artists show progress in individual development, and ability to keep clear of the teacher-influence, while absorbing teacher-knowledge.

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